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English Music

[1604 TO 1904]

BEING THE LECTURES

GIVEN AT THE

MUSIC LOAN EXHIBITION

OF THE

WORSHIPFUL COMPANY OF MUSICIANS,

HELD AT

FISHMONGERS' HALL, LONDON BRIDGE,

JUNE—JULY, 1904.

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The Special Committee APPOINTED AT THE MEETING OF THE COURT OF THE WORSHIPFUL COMPANY OF MUSICIANS, HELD ON JANUARY 20TH, 1903, TO ORGANIZE AND CARRY OUT A MUSIC LOAN EXHIBITION.

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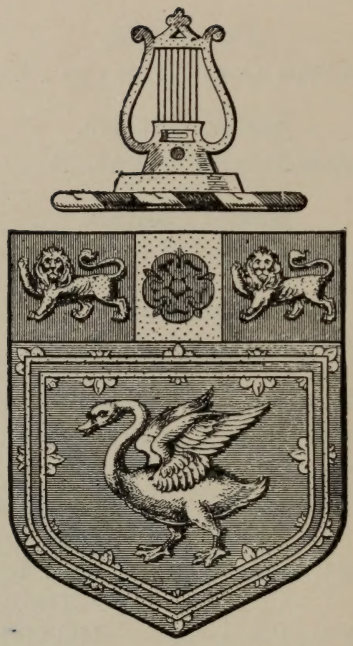

ARMS OF THE MUSICIANS' COMPANY.

TO

SIR HOMEWOOD CRAWFORD,

Senior Warden of the Worshipful Company of Musicians,
and Chairman of the Exhibition Committee,

THIS COLLECTION OF LECTURES,

DELIVERED DURING THE COURSE OF THE MUSIC
LOAN EXHIBITION, 1904,

IS INSCRIBED,

IN APPRECIATION OF THE ZEAL, UNTIRING ENERGY, AND
VALUED ASSISTANCE HE AFFORDED IN CARRYING OUT
THE SPECIAL OBJECTS CONNECTED WITH THE
TERCENTENARY COMMEMORATION OF
THE GRANTING BY KING JAMES I.
OF THE COMPANY'S SECOND
CHARTER.

MEDAL OF THE MUSICIANS' COMPANY.

Preface.

THE Worshipful Company of Musicians is one of the ancient Guilds of the City of London. It has a history which reaches back to the times of the Minstrels. These musicians supplied popular music for the people, and their craft was deemed of sufficient importance to become incorporated into a Fraternity or Guild. So far as is known, the first Royal Charter was granted by Edward IV. to the Minstrels on 24th April 1469. From the fact that, in this document, reference was made to the "Brothers and Sisters of the Fraternity of Minstrels of our Kingdom in times past formed, established, and ordained," it would seem that earlier charters must have been issued, particulars of which are lost.

In the Records of the Corporation of the City of London references are to be found to the "Fellowship of the Minstrels and Freemen of the City"; these are chiefly concerned with complaints about "foreigners" practising the art within the City or its franchises, foreigners meaning outsiders who were not citizens or members of the Guild. Ultimately, the Minstrels petitioned the Crown for a new Charter of Incorporation, which was granted by James I. on 8th July 1604.

The Company is there styled—"The Master Wardens and Commonalty of the Art and Science of the Musicians of London." It was constituted a body corporate and politic, with perpetual succession, and the Company was vested with the privileges commonly bestowed upon such corporations.

Although the Musicians' Company no longer exercises its assigned powers of licensing persons to "use, practise, or teach the arts, mysteries, or occupations of music or dancing for lucre or gain within the City of London or liberties thereof," it displays an active interest in music of to-day, whether in the teaching of the art, its performance, or encouragement in the composition of music. Thanks to the generosity of some of its members, especially of its honorary freemen Mr. Andrew Carnegie and Mr. S. Ernest Palmer, the Company has founded scholarships for tuition in music at the Guildhall School of Music, and gives annually medals to deserving students at the three great schools of music in London. It affords support to executants by engaging their services for various performances; and owing to the liberality of some of the members, valuable pecuniary prizes have been offered for public competition, with the result that some important musical compositions have been produced. One of these, "The Coronation March" by Mr. Percy Godfrey, Mus. Bac., yielded a profit which enabled the Company to make a donation of £866 to King Edward's Hospital Fund.

It was determined to celebrate the Three Hundredth

Anniversary of the granting of the Company's last charter by holding an Exhibition of ancient musical instruments, manuscripts, autograph scores, portraits, books, and other musical mementoes, and a Special Committee was formed for this purpose. The Company having no hall of its own, the Worshipful Company of Fishmongers most generously granted the use of their magnificent hall on the City side of London Bridge, with adjoining rooms, for the display. The project received the patronage of His Majesty the King, Her Majesty Queen Alexandra, and Their Royal Highnesses the Prince and Princess of Wales, and the support of several of the City Companies. The Exhibition was opened by Their Royal Highnesses the Prince and Princess of Wales on 27th June 1904.

A large collection of beautiful old instruments, rare books, fine pictures, interesting manuscripts, chronological examples of music typography, and mementoes of musicians were lent by members of the Company and other notable collectors. His Majesty the King graciously lent some of the musical treasures from the Royal Library at Buckingham Palace. Although several musical exhibitions have previously been held in England and abroad, it was generally acknowledged that, in the display of artistic instruments and in its completeness, the collection gathered together on this occasion surpassed any such exhibition hitherto held.

Despite the great interest taken in the Exhibition, which was shown by the increasingly large attendance, it was unfortunately not possible to keep it open longer

than three weeks. A catalogue was issued, and in order that some more permanent record of the rarities brought together should be given, a fine illustrated catalogue is in course of preparation, and will shortly be published by Messrs. Novello & Co.

A special feature of the Exhibition consisted in a series of Seventeen Lectures given each afternoon in the handsome Court-room attached to Fishmongers' Hall. The primary idea of the Exhibition was to show the development of musical instruments, and the advance that has taken place in the art during the past three hundred years, especially in our own country. The Committee was not satisfied merely with displaying the instruments lent and the treasures collected, it was further determined as far as possible to afford to students and visitors something in the way of musical education. It was therefore decided to give daily a Lecture, either on the progressive improvements in our instruments, or on some historical development or phase of the art. No similar scheme upon so complete a scale has ever been attempted at any former musical exhibition. Some of the best known of our English musical experts and authorities undertook and carried out with no little success the task assigned to them. The lecture-room was filled each afternoon by those who thronged in from the Exhibition to listen to these discourses and to hear the illustrations played and sung. Not a few of the pieces given revealed a realm of beautiful old English music which is known only to the musical historian and a few cultured amateurs. In

many instances, instruments in use in bygone periods were brought into requisition, and afforded an intellectual treat.

These Lectures were so highly appreciated that on the closing of the Exhibition requests were made for their re-delivery from several quarters. But this was not possible, chiefly because the old instruments had been dispersed—indeed, are hardly likely to be got together again. It was then considered that to some extent the same object could be obtained by the publication of the Lectures, with full particulars of the music given and a description of the instruments employed. This issue is made more valuable by the large number of engravings and fragments of music the publishers have been good enough to incorporate with the text. Thus the old instruments used, with their mechanism, are shown; examples are given of the rare music played or sung; and facsimiles from some of the old books to which reference was made also appear. The Lectures consequently present a complete conspectus of the discourses given at the Exhibition, together with an account of the music selected for illustration, and the names of the executants who took part in the performances.

Thanks are due and are here tendered to the lenders of the various instruments and books, and for their permission to use illustrations of these.

T. L. SOUTHGATE.

June 30th, 1906.

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* Members of the Musicians' Company.

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PURPOSE OF THE MUSICIANS' COMPANY LOAN EXHIBITION.

By T. L. SOUTHGATE.

Before commencing my discourse on the Evolution of the Pianoforte, permit me to make a brief statement of the intent of the Court of the Musicians' Company in planning this series of Lectures.

This Exhibition, as will be seen by the Preface in the official Catalogue and Guide (Appendix A), is designed to show the development of our musical instruments, and the advance which has taken place in the Art of music, since the last Charter was granted to this ancient guild, three hundred years ago.

It was considered not enough for us to have collected a number of old and some beautiful examples of the instruments popular in past times, together with rare books, manuscripts, letters, personal mementoes, and so on. We recognized that an inspection of these treasures would present no small delight; but it was also felt that some historical account of these instruments, missals, books, etc., used by our people in olden times should be given: and, further, that an opportunity should be afforded to hear some of the music beloved by our forefathers, sung and played on the instruments, now fallen into desuetude, for which these pieces were written. One may venture to express the hope that the educational aspect of this series of Lectures

will commend itself to those who are earnest students of music; thus, while noting the gradual improvement in the three types of musical instruments—string, wind, and percussion—something will also be learned about the progress of the Art itself. The music, vocal and instrumental, which will be performed at these Lectures covers a period of well-nigh five hundred years, a long vista of time across which to look in any history of the fine arts.

The titles of the Lectures fixed will show that a fairly comprehensive scheme has been planned. It embraces almost every side of vocal and instrumental music. I need say little more than to express the hope that it will be felt we have been justified in planning these discourses with their illustrations, and trust that something fresh about the music of our past English composers will be derived from them. I venture to say that it is music with which we have reason to be more than satisfied. It shows that ever since the Middle Ages England has produced writers of music, both vocal and instrumental, which occupies an important position in the general history of the "Divine art," as it has been termed.

The date 1604 has been set down as the period from which each Lecturer is to carry on his survey of the development of the Art and all appertaining to it. I am to speak on a subject which seems to be of specially wide interest—namely, the descent of the popular instrument, the Pianoforte—"our Household-Orchestra" as it has been called—now found in so many houses in this land.

THE EVOLUTION OF THE PIANOFORTE.

By T. L. SOUTHGATE.

Programme of the Music.

On the Dulcimer—

"Drink to me only with thine eyes" ... ... *Anon.*
An old Dulcimer tune ... ... *Anon.*
A Dance tune ... ... *Anon.*

Mr. John C. Ward.

On a Small Clavichord—

"O Mistris myne" ... ... *W. Byrde* (1538-1623)
"Giles Farnaby's Dreame" ... ... *G. Farnaby* (1570-16—)
Prelude in C ... ... *J. S. Bach* (1685-1750)

On a Later Clavichord—

Prelude in G ... ... *O. Gibbons* (1583-1625)
Bourrée in A minor } From 2nd English Suite ... ...
Gigue } *J. S. Bach* (1685-1750)

Mrs. J. E. Borland.

On a Small Virginal—

Coranto } ... ... *W. Byrde* (1538-1623)
"Packington's Pownde" } (Fitzwilliam Virginal Book) ... *Anon.*
An Antick Dance }
Saraband } ... ... *M. Locke* (1630-1677)

On a Large Virginal—

"The Kinge's Hunting Jigg" ... ... *J. Bull* (1562-1628)
Suite No. 1 (4 movements) ... ... *H. Purcell* (1658-1695)

Miss N. W. Taphouse.

English Music

ON A SPINET—

"The Primerose" } ... ... *Martin Peerson* (15—-1600)
"The Fall of the Leafe" } (Fitzwilliam Virginal Book)
Almand in A } ... ... *I. Blow* (1648-1708)
Fugue in C }

Mrs. J. E. BORLAND.

ON A DOUBLE HARPSICHORD—

Air in G minor, with Variations ... *W. Babell* (1680-1723)
Sonata in G major ... ...*Dr. Arne* (1710 1778)
"The Harmonious Blacksmith" ... ... *Handel* (1685-1759)

Mr. NORMAN P. CUMMINGS.

ON THE PIANOFORTE—

Impromptu in F sharp ... ... *Chopin* (1809-1849)
"Schlummerlied" ... ... *Schumann* (1810-1856)
Staccato Caprice .. .. *Vogrich*

Mr. WILLIAM SILVERWOOD.

THE account which I have to give you of the Evolution of the Pianoforte can only be brief. To deal with the subject adequately many lectures would be required; so I must tell the tale in the shortest way.

From the pianoforte of to-day to the Dulcimer used by the Assyrians quite three thousand years ago, and the still older Harp of the Egyptians, is indeed a long way; yet these instruments were the ancestors of our Pianoforte. Later on I shall endeavour to show you the influence which the harp, with its strings plucked by the fingers of the performers, had on the keyboard instruments. Let us first speak of the dulcimer. Probably you all know what this is like. Old as it is, one may still hear it occasionally played in the streets. It may be described as a four-sided, shallow box, across

which strings are stretched on bridges, which rest on a thin soundboard. Now, this definition applies also to our pianoforte of to-day. The main difference is that, whereas the ancient players struck the strings with two flexible hammers held in their hands, we now effect this with the hammers mechanically poised on the farther ends of a balanced key, the ivories of which are under the control of the performer's fingers. The principle of the tone production is identical.

So far as my reading goes, the first writer to speak of the dulcimer was Nichomachus of Arabia, who flourished at the beginning of the Christian era. In his work on music, he speaks of the Trigon or triangular dulcimer. But the instrument must have been popular long before that period. If you go into the Lower Assyrian Room at the British Museum, which contains those marvellous sculptures of a lion hunt, you will find on the walls some of the massive stone panels brought by Layard from the mound of Koujunjik (Nos. 11, 118). This portion of Nineveh was built by Sargon. On one of these slabs is depicted a royal procession in connection with the victory of Sardanapalus over the Susians, in which musicians take an important part; among the performers are some playing dulcimers, the instrument being attached to their neck by a cord for convenience in marching and resting against the waist. The players are striking the strings with long hammers held in their hands. I would just observe that the strings appear to be standing up from the soundboard of the instrument; of course they were stretched across the belly or re-

sonating table: the Assyrians showed them in this way simply because, like the Egyptians, the painters and sculptors did not understand the laws of perspective. Similar figures are found on other slabs; in one of these two dulcimer-players are taking part in a religious service where Asurbanipal is offering a libation to his god. Remember that Nineveh was founded 2350 B.C.; how long the dulcimer was in use before the Sennacherib period cannot be determined, but the instrument must have taken ages to develop and obtain the important position we see assigned to it in these sculptures. There is no doubt that this was the instrument termed *ψαλτήριον*, from the ancient root *salto*, to dance; it is translated dulcimer in our version of the Book of Daniel. The Jews must have heard it during the period of the Captivity, and so the chosen people were not unacquainted with this interesting early precursor of the pianoforte. From Assyria the knowledge and use

FIG. 1.—ASSYRIAN DULCIMER PLAYERS.

of the instrument spread; it is still common in Eastern countries from Persia to China. Strung with strings of twisted hair or camel gut, it could only have been feeble in tone as compared with a dulcimer strung with brass and steel strings. Some of these modern examples as used in Hungary—and in this country by bands dressed up in the foreign style to deceive fashionable folks—are quite as loud as a pianoforte, and are often played with brilliant execution; they call it

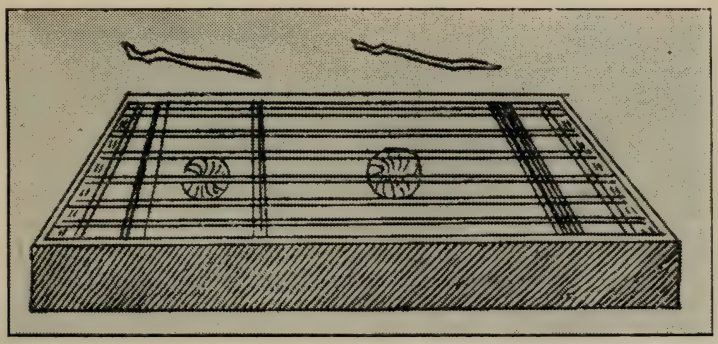


FIG. 2.—LUSCINIUS'S HACKEBRETT.

"cembalo." The power to hit a note either loud or softly, and to play with expression, makes the dulcimer an artistic instrument. Luscinius, a Benedictine monk of Strasburg, writing in 1536, gives a drawing of the instrument, and says it was much esteemed for the loudness of its sounds. Under the term "Psalterio" Father Mersennus pictures and describes the instrument in his *Harmonicorum Instrumentorum*, showing the curious hammers with which it was played in his time

(1637). The monks working on missals, and old painters have left many representations of the dulcimer. In Germany under the appellation *Hackebrett* (chopping-board), it is still met with; the Italians call it *Salterio*. In this country it was common in private houses, and was often heard at fairs, dancing on the village green, and in our quiet streets. I am glad that it is not quite driven out of existence by the advent of the terrible mechanical piano ground out by foreigners, for the dulcimer demands more skill to play it than merely turning a handle.[1]

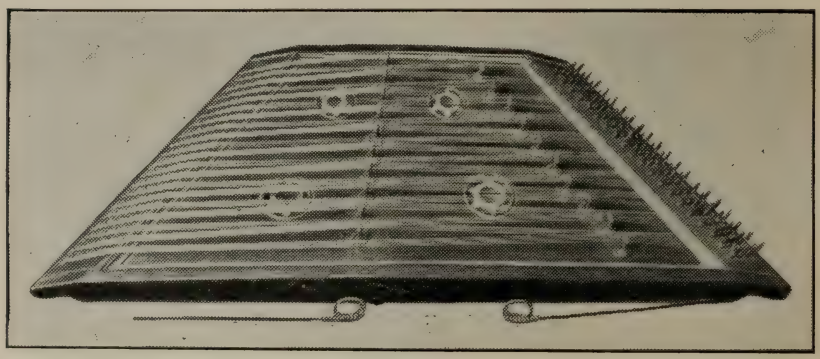


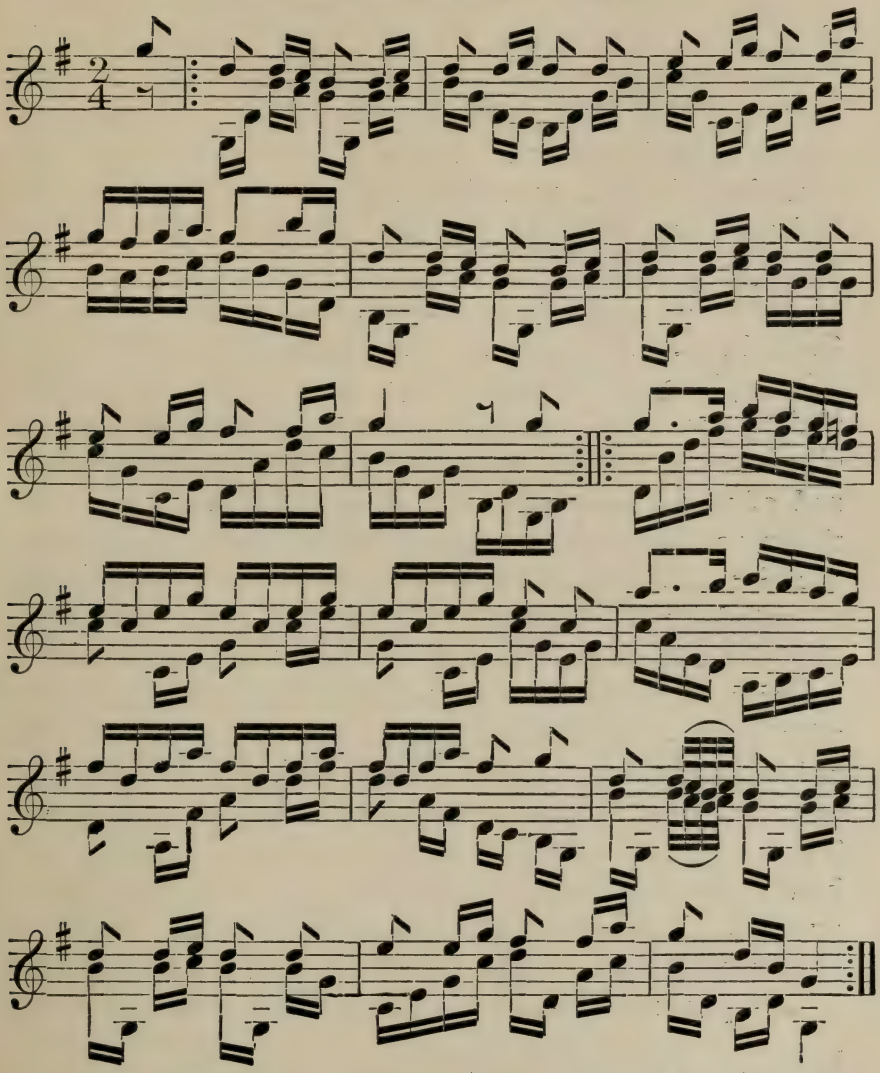
FIG. 3.—ENGLISH DULCIMER.

The dulcimer used is an English example made about a hundred years ago. Like all these old instruments, its scale is limited—one can only play in two keys, C and G, further modulation is impossible. The

[1] On this were played "Drink to me only with thine eyes," and an old dulcimer tune in two parts, well suited to the genius of the instrument; and then a Dance.

Evolution of the Pianoforte

AN OLD DULCIMER TUNE.



instrument is from my own collection. Perhaps it may be mentioned that at an early period in England and France the "Citole" was more in favour than the dulcimer. This was like a small dulcimer, but was plucked by the fingers; it was not played with hammers. Citolers are listed among the musicians in the establishment of King Edward the Third, and Chaucer speaks of the citole in his "Knight's Tale."

The next instrument we have to deal with is the Clavichord. Its name tells us of the change which had taken place. *Clavis*, a key, and *chorda*, a string, plainly means a stringed instrument possessing keys. The invention of the key, which is nothing more than a rod of wood pivoted to act as a lever, seems a simple thing to us, and when one takes into consideration the fact that in the improved Hydraulus (originally invented by the Egyptian, Ctesibius, about 280 B.C.) the Greeks and Romans undoubtedly possessed an instrument which had keys (*pinnæ*), it may be asked, why such a simple mechanical contrivance was not quickly adapted to the dulcimer during the many ages which elapsed between Romans and mediæval times. To trace completely the origin of the modern keyboard would occupy more time than we can bestow upon it. Let me say that from the description of the Water-organ (it should be more correctly designated Hydro-pneumatic) given by Hero, who wrote in Greek *circa* 217 B.C., and by Vitruvius, a Latin author, who described the instrument about 70 A.D., together with the

further light thrown upon the construction of this Hydraulus owing to a terra-cotta model lately dug up at Carthage, it is clear that the sliders, which the early Roman organ possessed, had long been discarded; balanced keys, which when depressed let the wind into the pipes, had taken the place of the more simple slider contrivance. The writings of several of the old classic authors all go to show that the organ keys must have been neatly-balanced levers operated by the fingers, not by the fist of the player, as happened at a much later Christian period.

With the set-back in civilization through the over-running of Italy by the northern hordes, the organ disappeared. The Christians did not like it, for the instrument had been used in connection with the cruel games of the arena where converts to the new faith had been done to death. When some centuries had passed and Christianity had asserted itself, the organ, if not re-invented, was once more constructed, as we learn from old writings and missals. The sliders to admit the wind to the pipes were again employed, and then a good deal later came huge balanced keys struck by the fist; hence *Pulsator organorum*, as we find in some of the ancient statutes of our cathedrals, stands for the organist who hit out with his fist the Plain-song of the Church on heavy keys as much as six inches wide. Prætorius, who wrote in 1618, depicts the keys which existed in the organs at the Churches of St. Egidius, Brunswick, as late as 1456, and at Halberstadt, built in 1361; other examples are also mentioned. Yet

Mendel tells us in his *Lexicon der Tonkunst* that clavichords with finger-keys were in existence in Germany in 1350, and all organists were also skilled clavichordists. In the Lorenzo Library at Florence there is a small picture of a famous blind organist, Francesco Laudino (Il Greco), playing on a small portative organ during the festivities incident on the visit of Petrarch to Venice in 1364; the instrument had finger-keys. Virdung, in his *Musica Getutscht*, published in

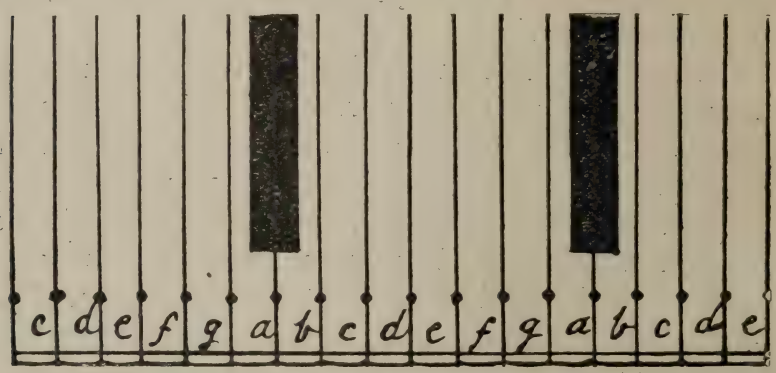


FIG. 4 —VIRDUNG'S DIATONIC KEYBOARD.

1511 (a copy of this very rare book is shown in the great hall), gives engravings of clavichords: one of these has a diatonic keyboard with the B flat added, and the other is a chromatic instrument such as we use to-day. The size of the keys was subject to much variation, for there is extant a copy of the instructions given to Arnold Schlick, court-organist and maker to the Elector Palatine in Bohemia in 1511, where it is expressly stipulated that the keys of a new organ are

not to be so wide as the old ones, or so narrow that they are only fit for children. On the previous page is the diagram from Virdung. From the limited scale of notes available one can form an idea how restricted must have been the music of the period.

I have mentioned this much about the use of a keyboard and employment of a balanced lever to strike the string because it marks the important mechanical transformation of the dulcimer into a keyed instrument. The exact date of the change we do not know, but it is probably not later than 1150 A.D. However this may be, a lever-key was certainly used in Roman times, then was forgotten for ages, and eventually re-invented for service with a string instead of a wind instrument; the strings used were probably lambs-gut; wire came later.

I am inclined to think that the keys working in the neck of the ancient monochordium, organistrum, bauer-lyre, vielle, or hurdy-gurdy, as we call it, may have suggested the movable lever-key. There is a representation of this very old instrument at St. Blasius, and it is ascribed to the ninth century. Another is seen in the top of the drum of the great portal of the cathedral of Santiago da Compostella in Spain; a cast of this splendid work is in the South Kensington Museum. The date of this is about the middle of the twelfth century. The instrument is a large one; two monks are engaged in playing on it, one turns the handle which causes a rosined wheel to press against a string and to sound, the other works the keys. Another

striking example is seen in a bas-relief of the capital of a column at the Abbey Church of St. George Boscherville near Rouen, dating from the ninth century; here also two monks are engaged at the instrument. The notes required are made by small wooden tangents which can be pressed against the string and so arrest its vibrations at the length required to give the note wanted.

FIG. 5.—SPANISH OLD VIELLE-PLAYERS.

This drawing of two monks playing (a duet?) is taken from a beautiful manuscript, "Cantigas de Santa Maria," in the Escorial, Spain. At one time, especially in France, the vielle was both fashionable and popular with the common people. It has had many

names: the Latin "Lyra Mendicorum" (the Beggar's Lyre) indicates a very common use to which the instrument was put. You will find some beautiful specimens of the hurdy-gurdy in the Exhibition, mostly of French workmanship, see Nos. 1057, 1219.

Here is a late example of the instrument, which belongs to me. You shall see how it is worked and how it sounds.

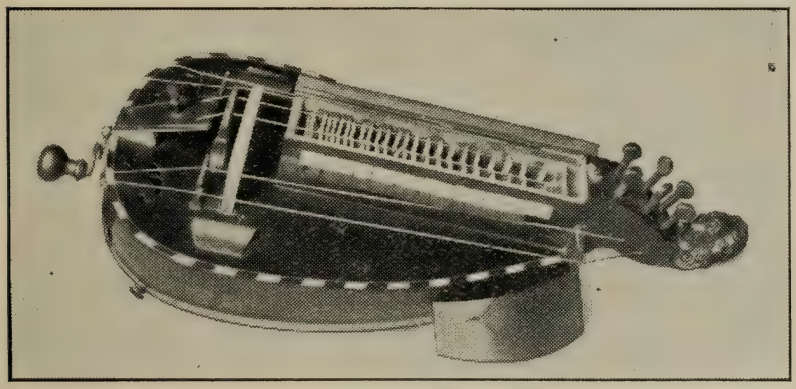


FIG. 6.—HURDY-GURDY.

An important point to notice in connection with this instrument is its economy: one string serves for several notes. This plan was adopted in the early clavichords; owing to each string being struck in three different places, it serves for three notes, sometimes one string did for two notes. We call such instruments "fretted." Shakespeare in *Hamlet* makes a clever pun on the word "fret," and in *The Taming of the Shrew* he alludes to the fret on Kate's lute. The Germans term

the plan *gebunden.* Surely this peculiarity of dividing the clavichord string must have come from the practice of the viol-players of the day, the suggestion of the hurdy-gurdy, or the still earlier practice of the Egyptians in playing the *nefer.*

Mersennus calls the clavichord a monochord, probably because there was one string to a note. Here is the oldest representation of a clavichord known. It is from the Weimar "Wunderbuch," *circa* 1440. The very mechanism of the clavichord is so simple that it can be described in a sentence.

FIG. 7.—EARLY CLAVICHORD. FROM WUNDERBUCH.

It is nothing more than a balanced lever with a flat piece of thin brass fixed at the end in an upright position—this is termed a tangent; when the key is struck the tangent jumps up and hits the string. The string vibrates between the tangent and the bridge over which it is pressed; the other portion of the string being interlaced with cloth or silk, is thus prevented from sounding—technically "damped." When the finger is lifted up the tangent is released, and this cloth stops any further vibration. Fig. 8 shows the mechanism.

My little instrument is so small, and tender in tone, that it would not be audible in a large room; yet I value it very greatly, for I believe it is the only known specimen of so early an English maker in playing order. The name on it is Peter Hicks, and it was probably made soon after the time of Elizabeth. It has no legs, but was carried about and placed on a table.

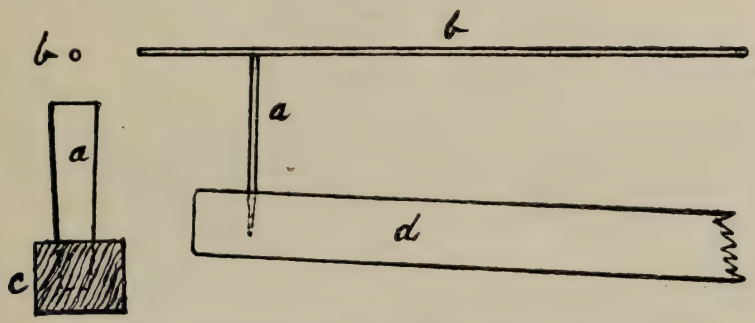


FIG. 8.—CLAVICHORD ACTION TANGENT.

End view, at rest. Side view, tangent striking the string.

a, Tangent; *b*, string; *c*, end of key; *d*, side of key.

The clavichord was mentioned by a French writer, Giraud de Calanson, as early as 1210, in his *Conseils au Jongler*. In the Privy Purse expenses of Henry the Seventh there is a charge for "One that sett (tuned) the King's clevechord," January 1502. In the will of Henry the Eighth it is recorded that he possessed two pairs of clavycordes. The instrument is frequently alluded to by poets of the Tudor period.[1]

[1] Three small pieces were played on this little instrument:—"O Mistris myne," a tune by Byrde (1538-1623), quite a favourite in Elizabethan days, and one that often served as the theme on which to

It sounds weak compared with the brilliance of the older dulcimer. We must remember, however, that in this little instrument the makers had not yet discovered a way to graduate the blow of the tangent, although some fondly believe otherwise. Really there is no dynamic expression obtainable in any of the mechanically-struck keyboard instruments until we come to the pianoforte, though the clavichord was amenable to the *vibrato*. But the makers did contrive

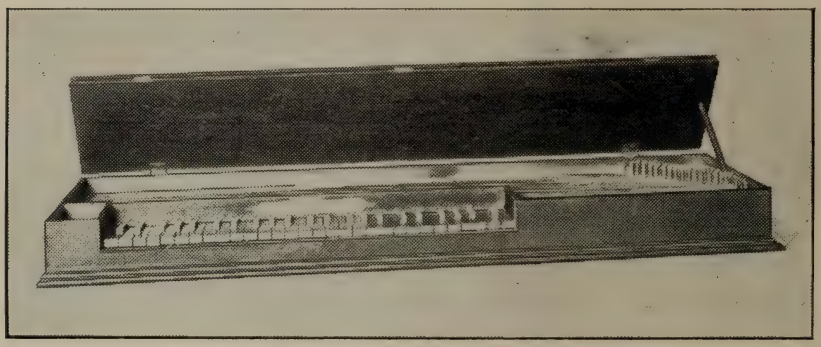


FIG. 9.—EARLY ENGLISH CLAVICHORD.

some improvements—they assigned a string for each note; they even gave two strings to a note; they increased the size of the clavichord, strung it with heavier wire, and so balanced the lever key that the

make variations or "divisions"; "Giles Farnaby's Dreame," by Farnaby, a composer who flourished at the close of the sixteenth century; and the well-known "Prelude in C," from Bach's *Well-Tempered Clavichord*. The arpeggio form of the latter composition just fits the soft tone of the instrument.

tangent moved through a larger arc, and consequently struck the string a harder blow. All these devices went to improve the instrument. On hearing even a large specimen some might be inclined to say, What

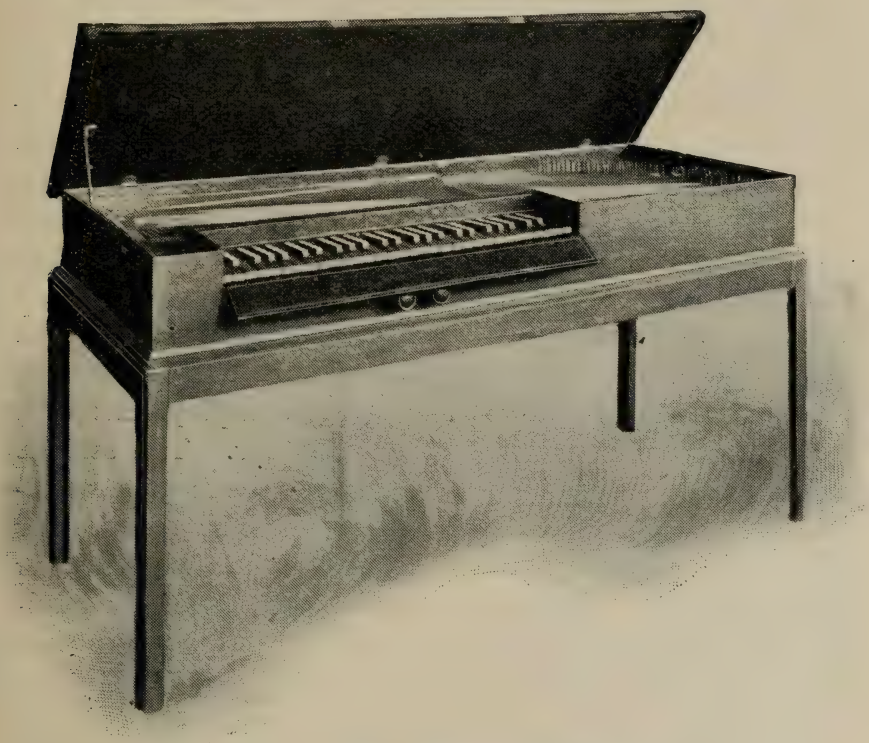


FIG. 10.—EARLY GERMAN CLAVICHORD.

a poor affair to have satisfied the musicians of the past! I would say, reverently, it was for this instrument that the immortal John Sebastian Bach composed his wonderful music—now nearly two hundred

years old, yet we still delight in it! The clavichord served as a vehicle to display the genius of one of the greatest musicians the world has ever seen. In Germany this instrument was made with two manuals and pedals for the feet.[1] This is a very much later instrument of German make.

We now come to the second ancestor of the pianoforte, the group of which includes the virginal, spinet, and harpsichord. The principle of the tone-production is the same in all these three instruments. The first sound heard from a vibrating string must have been evoked from the twang of the hunter's bow. A series of such strings constituted the simple lyre of the ancients; then came the harp, with its more elaborate construction, and increased resonance through the employment of a sounding-board covering an air chamber. The strings of the lyre were sometimes twanged by the fingers, sometimes plucked by means of a plectrum of horn, wood, or quill held in the hand. The harp strings were *always* plucked by the fingers of the player. The early clavichord players must have felt that the harp sounded better than their feeble instrument, and at last some one thought out a little piece of mechanism that would enable a similar effect to be obtained from the dulcimer

[1] Here some pieces were played by Mrs. J. E. Borland on an excellent instrument, made in Germany about 1750, and belonging to the Rev. F. W. Galpin. The pieces were a lively "Prelude in G," by our notable composer Orlando Gibbons (1583-1625), and a "Bourrée with Gigue," in A minor, from Bach's *Second English Suite.*

furnished with keys. The virginal was the result. The mechanism which effected the plucking of the string was not so simple as the tangent plan of the clavichord, but it was most ingeniously adapted for the purpose required. The "jack" employed is a thin slip of pear-wood about four inches long, kept in position by working easy in an oblong hole passing through the sound-board of the instrument. Its bottom rests free on the farther end of the balanced key; it bears near the top part a pivoted tongue, and from this protrudes a little piece of crow or raven quill; when the jack is thrown up this catches the string and plucks it. The tongue has a spring composed of a hog's stiff bristle to throw it back; this is necessary in order to permit this tongue to fall to its original position and to allow the jack, which is weighted, to drop to its place on the far end of the key, otherwise the quill would stick on the top of the string, and the arrangement be of no further use. A little piece of cloth was inserted in a nick at the top of the jack; when this fell back the cloth lodged on the string and damped its further sound. Such was the device—the string was plucked as in the harp, and the jack did its work fairly well; the quill—sometimes a piece of leather was used—wanting occasional adjustment. Shakespeare, writing on the virginal of a maiden, says:—

> "Tho' wiry concord that mine ear confounds,
> Do I envy those jacks that nimble leap
> To kiss the tender inward of thy hand."

Here is a drawing which shows just what the jack was, and how it did its work:—[1]

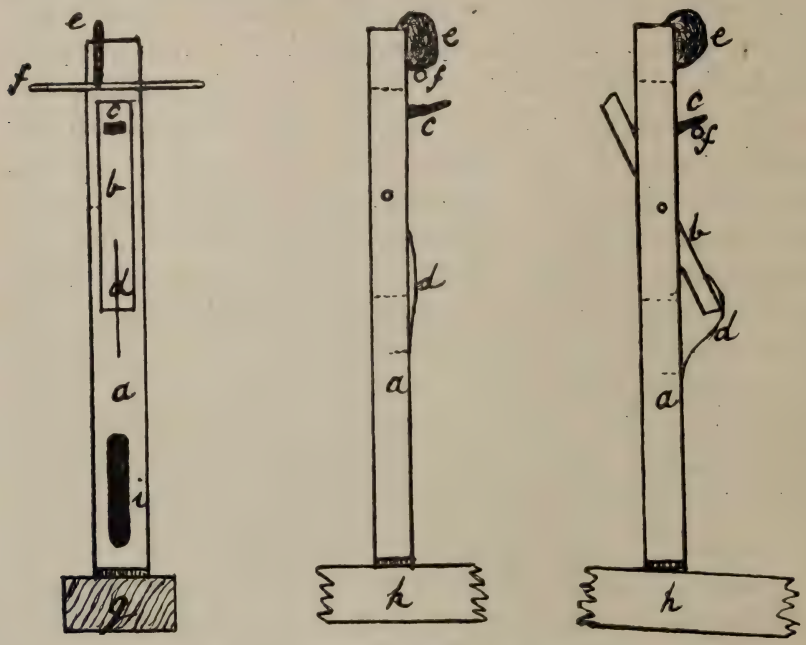


FIG. 11.—VIRGINAL, ETC.; JACK ACTION.

Front view. Side view. Jack falling back after having plucked the string.

a, Jack; *b*, tongue; *c*, plucking quill; *d*, bristle spring, to bring tongue back; *e*, cloth damper resting on string; *f*, the string; *g*, end of key; *h*, side of key; *i*, the lead weight.

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[1] Miss Taphouse here played some short pieces on a small virginal belonging to Mr. Arthur Hill, and tastefully decorated in the Italian style of the seventeenth century. The makers of this instrument had recurred to something like the triangular form of the dulcimer, having two long and two short sides. The pieces were a "Coranto" of Byrde's and "Packington's Pownde," both from the *Fitzwilliam Virginal Book* in the Cambridge University Library; then an "Antick Dance and Saraband," by Matthew Locke (1630-77).

Evolution of the Pianoforte

Here is an illustration of Mr. Arthur Hill's Italian table virginal.

Besides the flat or table instruments made on the triangular principle of the dulcimer, there were some constructed with the strings stretched as in an upright pianoforte. Such an instrument is mentioned by Nicola Vicentius in a rare work he published in 1555, by way of an attempt to re-introduce the old Greek music on a newly-constructed instrument—*L'Antica Musica ridotta alla moderna pratica.* A copy of this is in the Exhibition. In the Exhibition also will be found an example of this type of "Archicembalo," under the name Clavicytherium (keyed-cithara), still in some working order, though now three hundred years old.

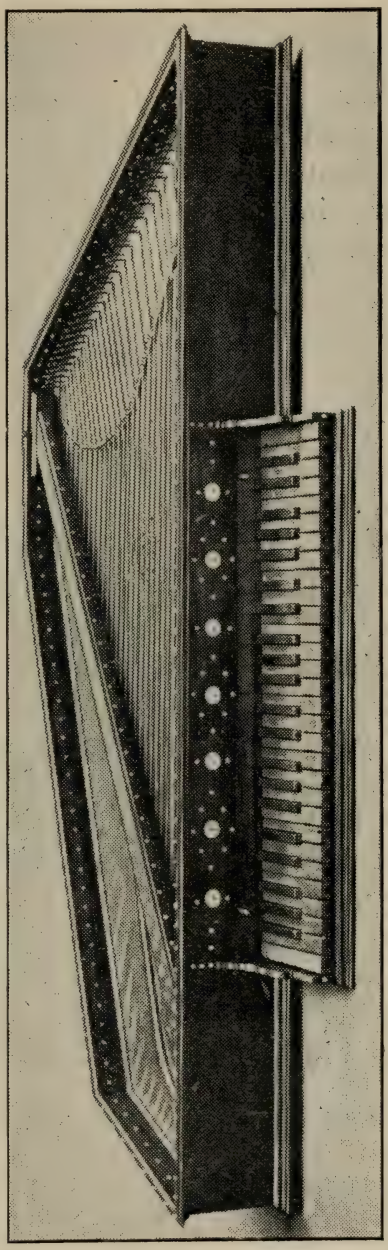


FIG. 12.—HILL'S SMALL ITALIAN VIRGINAL.

Caxton, in his translation of the *Knighte of the Towre*, printed in 1484, mentions the clavichord as in common use amongst the minstrels in France; and William Cornish, writing from the Fleet Prison, *circa* 1499, in his book, *A Treatise Between Truthe and Informacion*, says:—

> "The clavicorde hath a tunely kynde,
> As the wyre is wrested high and low."

This is probably in allusion to pressure on the key causing sharpening of the note. Annexed is an illustration of Rev. F. W. Galpin's clavicytherium (Fig. 13).

It may be interesting to state that in the inventory of King Henry the Eighth's musical instruments, taken after his death, we find mention of numerous pairs of virginals.[1] Among them were "two pair of new long virginals, made harp-fashion, of Cipres, with keys of ivory, having the king's arms crowned and supported by his Grace's beastes within a garter gilt standing over the keys." The expression "harp-fashion" implies that it was an upright virginal. As Henry died in 1547, it is clear that we already had in England an instrument of the type Vicentius had proposed to fit extra keys and strings to, in order to get a larger number of steps or notes in the ladder of sounds contained in one octave. I mention this matter, though it

[1] "Pair" did not mean two instruments, or even two keyboards, as some have imagined; the word simply meant a *set* of anything—in this case, of keys. We still say a pair of stairs, scissors, steps, or trousers.

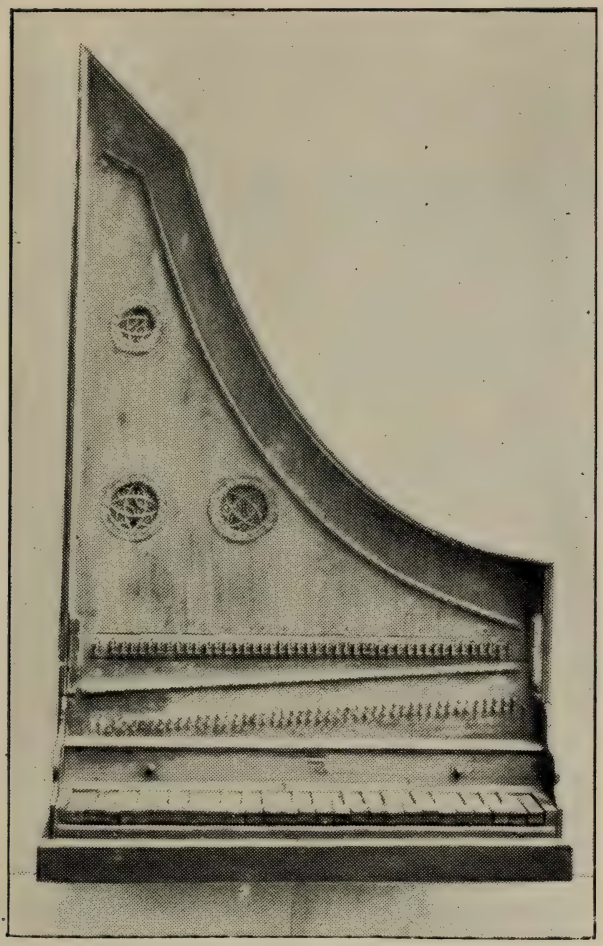


FIG. 13.—CLAVICYTHERIUM.

is one that has to do chiefly with acoustics and the difficult question of temperament.

The freedom of the tone of the virginal as compared with that of the clavichord is noticeable, and it possesses a certain sustaining power which the tangent instruments lack; the strings of the virginal are free to vibrate after being plucked and until the jacks fall down and damp them.

Some may perhaps wonder why the instrument was called "virginal." That is a question on which no little speculation has arisen. It has been said: in honour of the virgin Queen Elizabeth, but as virginals were used before her time, this will not do. Others, that the instrument was used by girls in convents playing hymns to the Virgin Mary. Yet another suggestion was because the jacks were a set of little jumping rods, and so the Latin word *verga* or *virgula* indicated its peculiarity. The advantage of the plucked string over that struck and held up by tension was so obvious that clavichords ceased to be made in this country, though they continued to be manufactured in Germany until the pianoforte was fairly established. The size of the instrument was increased, the strings made thicker, and the shape again took the form of the oblong clavichord, power being gained thereby.[1] Here is an

[1] On a fine instrument, which once belonged to Nell Gwynne, with the beautiful painting of the Mall on the inside of the coffer-shaped lid, Miss Taphouse played a brilliant and suggestive piece, by Dr. John Bull—"The Kinge's Hunting Jigg," and then a "Suite of four short movements," written in the imitative dance form by our distinguished English musician Purcell (1658-95).

illustration of the beautiful virginal belonging to Mr. Arthur Hill, once the property of Nell Gwynne. It is very finely painted and decorated (Fig. 14).

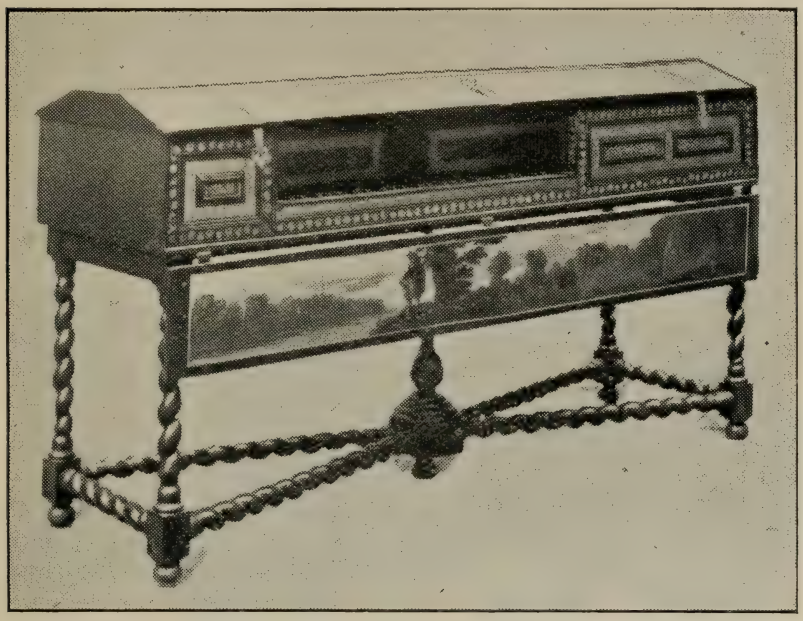


FIG. 14.—NELL GWYNNE VIRGINAL.

The virginal must have been very common in the houses of our people. Pepys in his *Diary,* describing the flight to the river Thames of the Londoners during the great fire, says that hardly a boat was without its pair of virginals.

It may be interesting to know that the first book of printed music for the virginal was published in England, and is entitled "*Parthenia; or, the Maydenhead of the*

FIG. 15.—TITLE-PAGE OF "PARTHENIA."

first Musicke that ever was printed for the Virginalls; composed by three famous masters: William Byrde, Dr. John Bull, and Orlando Gibbons, Gentilmen of his Majestie's most Illustrious Chappell. 1611." Mr. T. W. Taphouse exhibits a copy of this in the Hall (No. 21).

The facsimile of the frontispiece of this remarkable book is presented, and also a stave of the music. It will be noted that this is on six lines; it shows the influence that lute music had on the notation—lines were required for the six strings of this popular instrument.

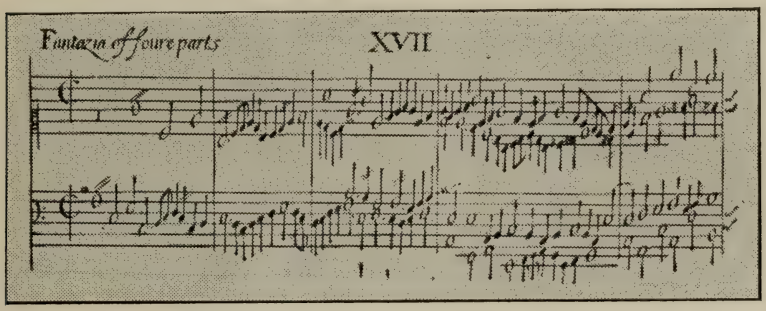


FIG. 16.—STAVE FROM "PARTHENIA.'

There is no difference between the action of the virginal and that of the spinet; the difference is found only in the shape of the instrument, and consequently in the disposition of the strings. Perhaps economy is responsible for the shape; hitherto a considerable space had been wasted in the case. This fact, and probably the example of the shape of the harp, from which the plucked string was derived, induced the original maker of the spinet to construct his instrument

in harp shape; indeed, so clearly was this form recognized that in early times the spinet was called the "couched harp." Couch is an old English word evidently derived from the Greek verb to "lie down"; so a spinet was a harp lying on its side, and played upon by keys, causing jacks to pluck the strings, instead of the fingers as with the harp. The title has been derived from "spina," the Italian for a thorn, from the little morsels of quill inserted in the tongue to twang the string; also from Espinetta, a Frenchman, whom some have accounted as the original maker of the instruments. I would point out that this departure fixed for us the shape of the grand pianoforte, and I think the word the Germans use for the modern instrument, "Flügel"—*i.e.*, a wing—is most suggestive; the spinet and grand pianoforte are just the shape of the extended wing of a bird. Most of these early instruments were made without a stand or legs; they could be conveniently placed on a table and so played.[1]

Here is an example of a late-made spinet by Harris; the jacks are furnished with leather to pluck the strings. It belongs to me, and is an excellent instrument.

[1] Here were played some pieces by English worthies, interesting and effective, on the instrument, a fine specimen by Hitchcock, lent by Messrs. Broadwood. Mrs. Borland played "The Primerose" and "The Fall of the Leafe," by Martin Peerson (15—-1600), and two pieces, almost modern in their tone, by Blow (1648-1708), a prominent church composer; they are an Almand in A and a brisk Fugue in C.

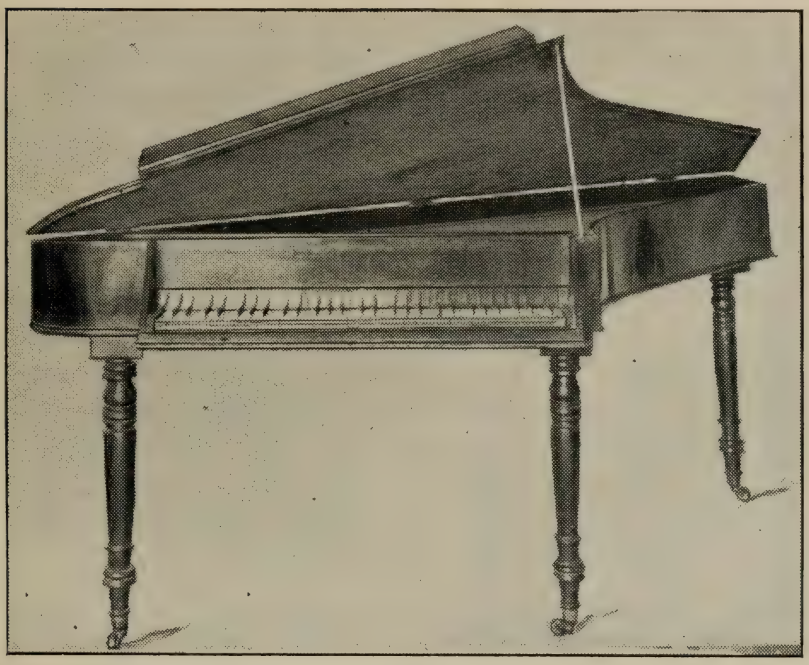


FIG. 17.—LATE ENGLISH SPINET.

Before going on to the next and last precursor of the pianoforte—the harpsichord (a splendid specimen of which is in the Exhibition), I shall make the shortest of observations upon the music written for these old keyboard instruments.

First came song, then rude instruments of percussion to mark time for the dancers, then the flute and the simple striking reed used in the shepherd's pipe. This was followed by a prototype of the guitar of to-day, and afterwards the harp. Practically the voice governed in music: all early music, whether in church, chamber,

or the village green, was adapted to be played or sung. Even as late as the time of Elizabeth, the madrigals or ballets were set out by the publishers as "Apt for Viols or Voyces." Gradually the instruments broke away from the limitation imposed by the compass of the voices, and instrumental music became a thing apart, occupying its own realm; but for a long while the early music conceived for these keyboard instruments differed little from the severe vocal counterpoint of the Middle Ages. If one carefully examines these pieces in their chronological order, we perceive a growing freedom of thought in the form and an elaboration of text far removed from the old, stiff, academic type. The severe contrapuntal music was gradually displaced by a distinct melody simply harmonized; this was owing to seed sown by the minstrels, the people's musicians, in contradistinction to the church composers. Marvellously has that seed grown. With the changing style came what we term emotion, very little of that can be detected in the scholastic music of the early composers. The improvements in the instruments also helped; with the advance in their construction and possibilities, came advanced composers who studied and took advantage of the fresh and better resources of the instruments placed at their command, they repaid their obligations by producing advanced music. Breadth of design, a flow in the melody, and bolder harmonies grew altogether. In the so-called *Queen Elizabeth's Virginal Book*, in the Fitzwilliam Collection at Cambridge, is a passage in six flats. Thus long

before the time of Bach our English composers began to free themselves from the limitations of the Church modes and to write pretty freely in all keys—indeed, to write music which to some extent was picturesque. Still the emancipation was not quite complete until the Reformation in Religion had been effected.

An independent type had to be invented, and the popular dances of the day very naturally formed the chief point of departure. The number and variety of these dances were indeed large. The simple rhythmic tunes were put into set measures, dressed with harmonies, and, in order to present a contrast, several were grouped together. Thus arose the "Suite," which followed the early "Fancie," usually one movement conceived in a severe imitative form that recalled the descant playing of the organist on the old church plain-song. After a time the dance titles disappeared, the minuet only remaining; then gradually was evolved what we term sonata form, and from that came the symphony proper. These brief remarks must stand for a mere glance at the development of instrumental music. I want to suggest to you that the early keyboard music was necessarily stiff and diatonic because of its church origin and vocal imitation. Yet there are not wanting examples of independent thought on the part of several of our English composers that have been heard this afternoon. Remember, they did not finger as we do; that useful member the thumb was rarely used, and as late as 1571 a noted theorist forbade the use of the little finger. A wonderful

piece of programme music appears in a sumptuous book in this collection—*Lady Neville's Virginal Book.* Here William Byrde, probably about 1560, put forth a lengthy attempt in programme music intended to depict a battle, and indicating the various episodes. Here is a fragment taken from this book. The music is in diamond-shaped notes, void and black; it is a fine example of penmanship, and was written by John Baldwin, a priest of Windsor:—

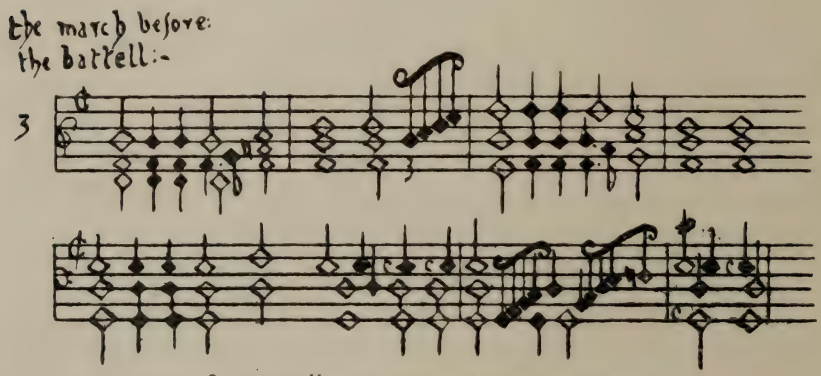


FIG. 18.—FROM "LADY NEVILLE'S VIRGINAL BOOK."

Besides this there is other original music sufficient to indicate that our composers were freeing themselves and gradually forming an independent school of music singularly appropriate to the genius of the several instruments dealt with. I have already explained what their limitations were, see how ingeniously these were overcome: chords arpeggioed in order to simulate sustained harmonies, turns, shakes, double trills, relishes, mordents, an abundance of grace notes introduced to keep the attention engaged, florid passages

demanding a considerable amount of execution, yet not encumbered with full harmonies, the use of sequence and imitation, and many other clever devices. The writings of our early English masters for the keyboard constitute a distinct musical literature of their own. They form an interesting study for those who desire to grasp the history of form. I venture to think that those old English worthies carried on the chain of the development of music with much credit to our country, and that their shapely and fanciful music is still worth hearing. The pieces lend themselves to the demands of modern expression, and an artistic player can infuse feeling and taste into their performance on the pianoforte of to-day. Of course we cannot throw ourselves back and forget all progress, and some possibly are inclined to judge the music of the past by the standard of to-day, in which executive and wonderful technique seems to be worshipped, rather than the definite purpose and true emotion which all music should exhibit, whether it is a simple theme sung or an elaborate piece of instrumental music played. Music changes with the age. An Englishman of the time of Elizabeth would have been unable to appreciate the music of, say, Arne, writing in the time of George I., quite as much as some of us brought up on the classics of the past are to accept the colossal complications of Strauss of to-day. I need only mention the names of Chopin, Mendelssohn, Brahms, and Raff to remind you that late composers have idealized and ennobled some of the dance measures. The "Coranto" of John Bull could be

danced to; that of Purcell, written a hundred years later, could not have been employed for terpsichorean use.

After the issue of *Parthenia*, "Lessons" for the virginals, spinet, and harpsichord were frequently published, many of these with more artistic title-pages than we find on music of to-day. An interesting example was put forth by Playford in 1678 in an oblong quarto, with the music engraved; this book was frequently reprinted. Judging by the frontispiece it would seem that a lady is singing, a violist playing perhaps an *obbligato*, and a lady accompanying on a table virginal.

The harpsichord marks a development of the spinet in two main features. You will observe that the shape is slightly altered—the keyboard is not placed at a side angle of the case, but at a true right angle with its long side; this enables a greater length of string to be obtained, and of course more power. Then, following the practice of the organ-builders, many of the instruments were furnished with two rows of keys; thus contrast of tone was available. And several sets of strings were employed, some struck by jacks furnished with quills of different strength, some having leather pluckers, by which a different tone was obtained. Further, unison and octave strings were made use of, governed by draw-stops under the control of the player. Lastly, in the case of the instrument which is before you a swell is employed. This means that the top of the harpsichord has a cover furnished with

FIG. 19.—TITLE-PAGE OF PLAYFORD'S "MUSICK'S HAND-MAID: NEW LESSONS AND INSTRUCTIONS FOR THE VIRGINALS OR HARPSYCHORD." 1678.

louvres like a Venetian blind, which can be opened to swell out the sound by a pedal under the control of the performer. I may say that the swell was invented, and first applied to the organ in the church

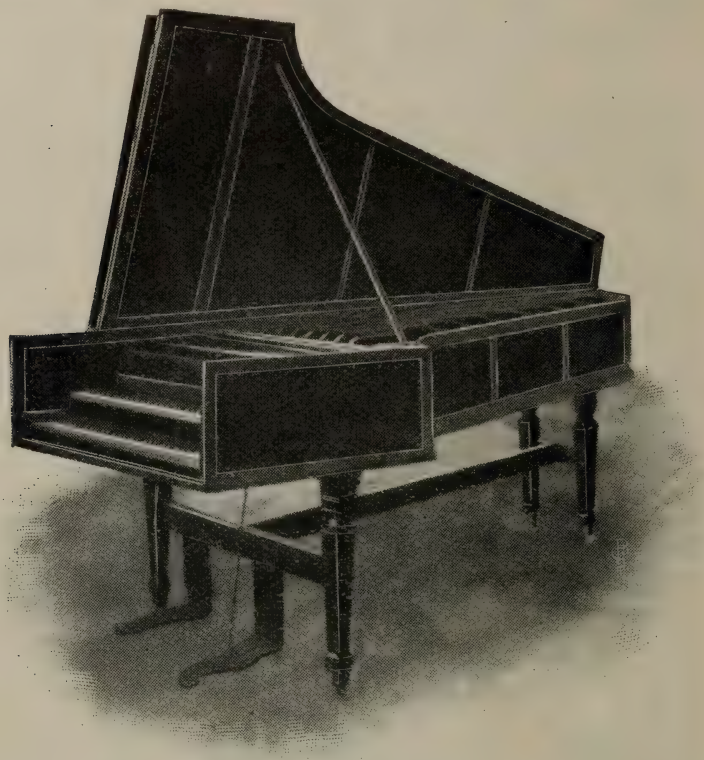


FIG. 20.—HARPSICHORD. (MESSRS. BROADWOOD.)

opposite this Hall (St. Magnus), by an Englishman, Abraham Jordan, in 1712. Samuel Green adopted the device for the purpose of increasing or diminishing the sound for the harpsichord. I have no doubt this

arrangement was an afterthought, and was adapted to this beautiful old harpsichord of Rücker's, the famous Antwerp makers, by the Broadwood firm perhaps a hundred years ago. I may mention that the French term for all this group of instruments was *Clavecin*.[1]

The harpsichord was as perfect as thought or skill could make it, but, like all early keyboard instruments, it lacked two important requisites: no accent was possible on it, and its tone was ever of the same strength; *pianos* and *fortes* were impossible, true *expression* was lacking. With the instrument disappeared that which was once wittily described as "A scratch with a sound at the end of it."

The employment of the balanced hammer differentiates the pianoforte from all keyboard instruments which preceded it. There has been a good deal of disputing as to who invented this. You will remember the free hammers of the dulcimer-players; no doubt many a harpsichord-maker must have longed to reproduce some such device by means of a simple mechanism for service in his instrument. I say *many*, because the invention has been claimed for makers of several countries. After much sifting of evidence and long, patient investigation, the late Mr. A. J. Hipkins—than whom there cannot be a better authority on the instru-

[1] Here Mr. Norman Cummings played some pieces in which the two keyboards and varied total effects are made use of. The pieces were an Air by Babell (1680-1723), with some brilliant variations, and a Sonata in G major by Dr. Arne (1710-78), an advanced work, and Handel's ever-popular so-called "Harmonious Blacksmith."

FIG. 21.—FINELY ENGRAVED TITLE-PAGE, GREEN'S "LESSONS."

ment—came to the conclusion that the invention must be credited to Bartolomeo Christofori, a Paduan harpsichord-maker, and assigns the year 1709 as the date when he first constructed a hammer instrument. One of his pianofortes of 1726, in the Krauss Museum at Florence, is still in working order. When the key was depressed the hammer was thrown up by a blow from a hopper pivoted on the end of the key; the hammer slid back immediately its work was done. The string was thus allowed to vibrate until the finger was removed from the key, when a damper poised below the string rose and stopped its sound. The amount of tone produced depended upon the force with which the key was struck. Christofori's action embraced the free hammer, a movable spring hopper acting on the butt of the hammer, an arrangement to regulate the distance of the hammer from the string, a hammer check, and the escapement. The main principles of this action still exist; all the delicate modifications that have been made in the elaborate and sensitive present actions are but ingenious improvements of the old Italian's device for adapting mechanism to do what the hands of the dulcimer-players of old so satisfactorily effected. Thus at last was invented a method by which the tangent clavichord could be truly played "soft or loud," hence *Pianoforte*. Artists were supplied with an instrument pure, bright, and powerful in tone, perfectly responsive to the touch, and capable of every grade of expression. On the monument to Christofori, in the famous cloisters of Sante Croce,

Florence, is carved the device of the hammer. It is a pregnant memorial of what the Paduan virginal-maker achieved.[1] Here is a drawing of the action:—

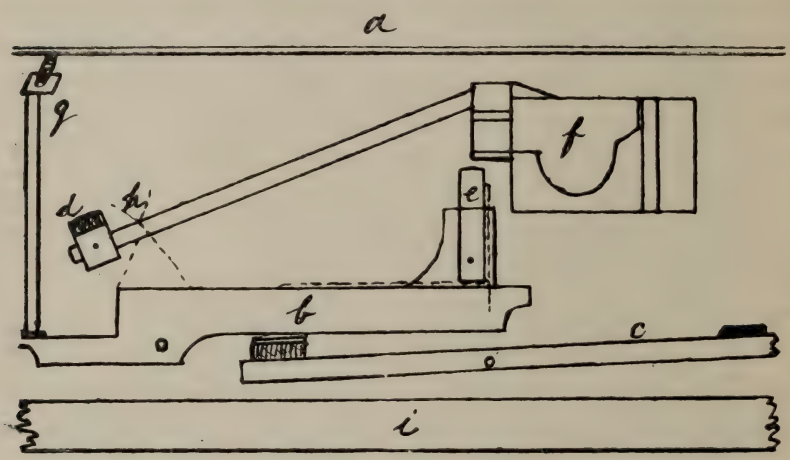


FIG. 22.—CHRISTOFORI PIANO ACTION.

a is the string; *b*, a lever; *c*, the key (a black note); *d*, the hammer; *e*, the hopper —the dotted lines represent the springs; *f*, the hammer butt; *g*, the damper; *h*, cross-threads of silk, to catch the hammer in its descent; *i*, bottom of key frame.

The strong influence of the familiar features of the old keyboard instruments lasted long, and pianofortes only came into use slowly. According to a playbill still in existence, on May 16th, 1767, Mr. Dibdin accompanied Miss Brickler in a song from *Judith,* on a *new instrument called the Pianoforte.* A little later, Arne

[1] Here Mr. Norman Cummings played on a very early pianoforte made by Messrs. Broadwood, and bearing the date 1768, just one little piece of the first pianoforte music, a brief movement in D from a Clementi Sonata.

presided at one during a performance at the Dublin theatre. May I point out that Mozart's earlier works show traces of the effect of the clavichord and harpsichord? In this music the youthful composer uses an abundance of grace and passing notes with arpeggios, probably more effective on them than on the pianoforte; resonant—*i.e.*, sustained music—is rarely set down. I mention this to show that the transition from one type to the other was only gradual. "Art is long, while life is short," and progress is usually slow. Harpsichords and German clavichords were made up to 1800. As late as 1861 J. R. Cotter took out a patent for an instrument, the strings of which were plucked by claw-shaped plectra.

I do not propose to detail the various improvements that have been made in pianoforte actions (there have been many, hundreds of ingenious patents taken out for this purpose); nor, indeed, to describe the actions and give particulars of the changes which the instrument has undergone in its shape—square, upright, cottage, grand—or mode of construction. Makers of various countries have striven with one another to enlarge the compass, increase the power, and make the tone more sustaining. If these attempts be carefully examined, it will be seen that little by little, step by step, improvements have taken place in all respects. There is a fashion in pianofortes as there is in most things. Without seeking to under-estimate the fine instruments which American and several Continental makers put forth, I will yet say that our English manufacturers

can more than hold their own in the competition that is going on.[1]

Here is a diagram of the action of Messrs. Collard's pianoforte. On comparing it with the Christofori simple action, it will be perceived what an immense improvement has been achieved in every respect.

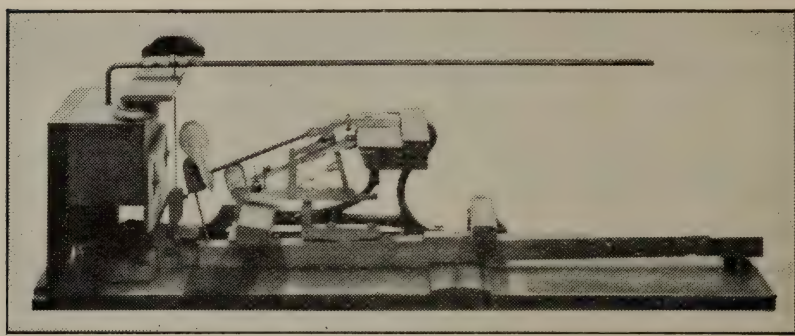


FIG. 23.—COLLARD'S PIANOFORTE ACTION.

After this rapid sketch of the Evolution of the Pianoforte, I have now only to say that though the instrument has attained a ripe maturity, I believe that the genius of invention will carry it still farther. Not a few say perfection will not be

[1] Here Mr. William Silverwood played on two of the finest-made modern British instruments—one by Messrs. Broadwood, and the other by Messrs. Collard—pieces by Chopin, Schumann, and Vogrich specially calculated to show the expressive tone of the instruments, their power, *sostenuto*, and brilliancy.

attained until the pianoforte sustains the notes as does the organ and harmonium. Attempts have been made to achieve this end for ages past, not without some success. But to me it seems that the great charm of the pianoforte is its evanescent tone. If this be changed the instrument will have lost its special character. The music written for the instrument would differ from what we know as "pianoforte." Composers throughout the ages have produced just what music the genius of the various prototypes have been adapted to display, but whether the new music will be more interesting than that which now satisfies us is a matter of speculation into which I need not now enter. Besides its valuable dynamic capability, a much prized feature of the modern pianoforte is the capacity it possesses to set forth a theme *Cantabile—i.e.*, in a singing style. You will have noted that Schumann appreciated this, and before him Chopin. Later came Thalberg, whose "Art du Chant" seems to have come as a revelation to not a few musicians. This artistic endowment has added yet another charm to the Household Orchestra.

I may point out that all these precursors of the pianoforte were from a very early time used in combination with other instruments—they were played in "consort" with the viols and the wind. The music then became "broken," as Shakespeare expresses in his *Henry V.*—"Come your answer in broken music." This accompaniment of other instruments led to the use of what is termed "figured bass,"

a sort of shorthand device for indicating the chords to be employed.

Let me conclude by mentioning that many of these old instruments about which I have been talking were beautifully painted with scenes on their underlid, decorated and inlaid with gems and marquetry. Some very fine specimens are in the Keyboard Instrument Room of the Exhibition. So far as regards beauty in appearance, many of the old instruments are more artistic in design and workmanship than those made now.

Here is a charming example of early seventeenth-century Italian work. It is a little virginal made in the shape of a lady's workbox.

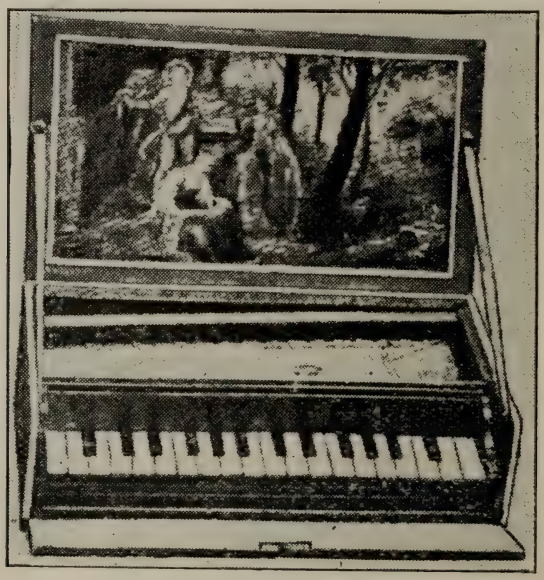


FIG. 24.—ITALIAN VIRGINAL.

OUR ENGLISH SONGS.

By WILLIAM H. CUMMINGS, Mus. Doc., F.S.A., Hon. R.A.M.

Programme of "Our English Songs."

"There is a Garden in her Face" } "Good morrow, Phyllis" ...	*Tempo James I.*
"The Soldier Tired"	*Dr. Arne*
"The Lass with the Delicate Air"	*Michael Arne*
"The Thorn"	*Shield*
"The Pilgrim of Love"	*Bishop*
"Dawn, Gentle Flower"	*Sterndale Bennett*
"Orpheus with his Lute"	*Sullivan*
"Annabelle Lee"	*Leslie*
"The Enchantress"	*Hatton*
"Blow, thou Winter Wind"	*Sarjeant*

Vocalists—Miss Ethelmay Holbrook, Miss Eshelby Phillips, Mr. Lloyd Chandos, and Mr. Thomas Rainger. Pianist—Mr. Stanley Hawley.

This is a theme of so great interest, and of such abundant material, that it is quite impossible in a single afternoon to do more than glance at some of its salient features.

Songs can be divided into two great classes—musician's song and people's song; these may be subdivided into national, popular, and classic.

English Music

It may at once be conceded that when a song has commanded and obtained the respectful attention of all classes of people for several generations, whatever its merit, musical or literary, it must be accepted as a classic. I would instance two of our English songs—"God save the King" and "Rule, Britannia." These have stood the wear and tear of time, and still remain pre-eminent amongst national songs.

Music is as much the slave of fashion as is the art of dress. Its changes are not perhaps quite so frequent, but certainly its whims and fancies are quite as inconsistent and violent; the most popular song to-day may be utterly forgotten, or, if recollected, despised a few months hence.

Popularity is by no means a passport to immortality. Evidence of this is to be found in the fact that many of the excellent songs of the last century, which were a constant delight to our forefathers, are not now even remembered by name, much less are their various tunes familiar to the lovers of music of this day. Who knows anything of the songs of Storace, Kelly, Carter, Shield, Dibdin, Hook, Davy, Percy, and Braham? If I were to cite the titles of some of the pieces composed by the men I have mentioned, it is possible they might recall pleasant times of long gone-by to the elders amongst us; but it is very doubtful whether *they* would be able to associate each piece with the name of its composer, who when his song first met with popular favour vainly dreamed that he had created an enduring memorial of his skill.

Our English Songs

"God save the King" and "Rule, Britannia," I have already said, stand out in the forefront of English national song. I need not detain you with any lengthened account of our National Anthem, "God save the King"; suffice it to say, that the composition of the tune has been ascribed to Lully, Purcell, Handel, Carey, and others. But I have brought forward evidence proving that none of these composers is entitled to that honour; I have also shown that the tune is derived from the music of Dr. John Bull, the first Gresham Professor of Music, who was also organist and composer to Queen Elizabeth and King James I. If any one desires to know more on the subject I refer him to my published book, *The Origin and History of the Music and Words of the National Anthem.* I may also note that the only existing authentic copy of Bull's music, made by Sir George Smart from the Bull manuscript, is on exhibition here; there is also the first printed copy of the music and words.

The fine martial ode "Rule, Britannia" one might hope would not stand in need of an exposition as to its origin, yet only a few weeks ago a London evening paper printed the following:—

"How many people know who composed 'Rule, Britannia'? We owe it to Wagner, and a correspondent writes that the score of Wagner's 'Rule, Britannia' Overture, described in Sir George Grove's *Dictionary* as missing, has been discovered in the collection of old music in Leicester owned by Mr. Gamble, who purchased the collection from a former conductor

at the Opera House, Leicester. There seems no reason to doubt the authenticity of the document. It bears the signature of Wagner, is dated March 15th, 1837, at Königsberg, and covers forty-one pages, with parts for thirty-one instruments." (*The Sun*, 26th May 1904.)

It may be well, in the face of this emphatic but mistaken statement, to say that the poetry of "Rule, Britannia" was written by Thomson, and the music composed by Dr. Thomas Arne, for a fête given at Cliefden by the Prince of Wales on the 1st of August 1740, seventy-three years before Wagner was born. The music of "Rule, Britannia" was published by Arne, in full score, in the following year.

It is interesting to note that as years go by a popular tune becomes modified, and as a rule improved. Here is a copy of Arne's publication and a modern edition exemplifying what I have stated. I will let you hear "Rule, Britannia" in both versions.

There are two other songs which, by reason of the happy union of words and music, seem destined to descend to posterity, and these, like "Rule, Britannia," have been produced by the combined talents of two branches of the British race. "Rule, Britannia" is indebted to James Thomson the Scot for its words, and to Arne the Englishman for its music. When I mention "Home, Sweet Home," the pathetic ditty dear to all English-speaking people, I have to remind you that the words were written by John Howard Payne, the American, and the music was composed by our

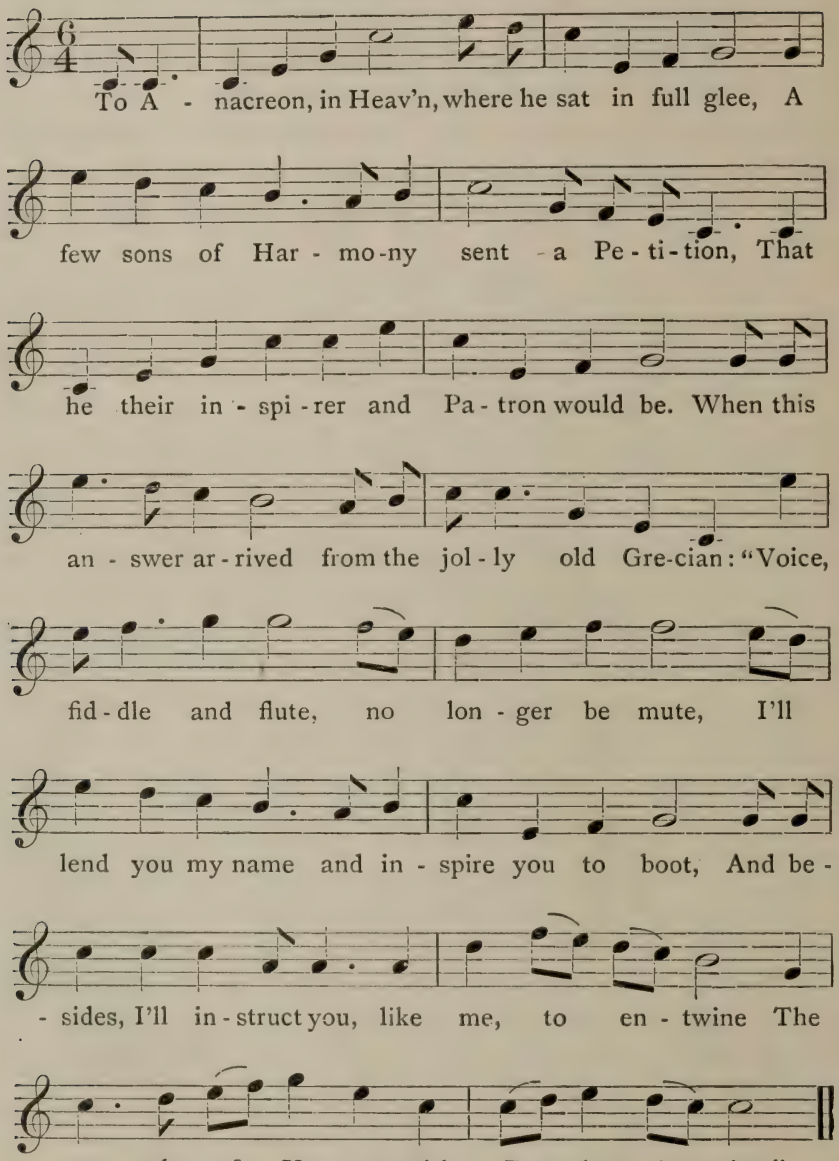
London-born Henry Rowley Bishop, best known as Sir Henry Bishop.

Another national song, recognized as such all over the world, is "Auld Lang Syne," and here again it is pleasant to remember that the words were written by Burns, the immortal Scottish poet, and that the music was adapted from a composition by William Shield the Englishman.

I would fain dwell on this union of race, this marriage of heart and voice, and will therefore call your attention to a song, the product of an Englishman, which has, by adoption, become one of the national songs of our kith and kin on the other side of the Atlantic. "The Star-spangled Banner," beloved by all our brethren in the United States, was originally composed by John Stafford Smith, in London, about 1750, for a club which met at the "Crown and Anchor" Tavern in the Strand. The club was called the "Anacreontic," and for its social gatherings the president, Ralph Tomlinson, wrote an ode commencing "To Anacreon in Heaven." This was first published without a composer's name, but shortly afterwards Smith brought out a collection of Canzonets, Catches, and Glees, which he sold at his house, 7 Warwick Street, Spring Gardens. In this volume, which contained *only* compositions by himself, we find "To Anacreon in Heaven." The music of the Anacreon ode and that of "The Star-spangled Banner" is the same. I have brought a copy of the original publication of the ode.

English Music

"To Anacreon in Heaven."



The words of the American song were written in romantic circumstances. In September 1814, Francis S. Key, a lawyer of Baltimore, boarded a ship of the hostile British fleet, then in Chesapeake Bay, in order to procure the release of a friend who was detained as a prisoner. His intercession was successful, but as the fleet was about to make an attack on Baltimore, Key was compelled to remain on board for a few days, lest he should divulge any of the plans and details he had become acquainted with. He was therefore an unwilling witness through the night of the bombardment of Fort McHenry, the chief defence of Baltimore, and he rejoiced, in the morning, to see the flag of his country still proudly waving in the breeze. Thereupon he wrote the words of "The Star-spangled Banner," and therein eloquently portrayed his feelings and emotions. Francis Key lived until 1846, and although he contributed many poetic pieces to the literature of his native land, none are likely to become so famous as "The Star-spangled Banner."

In the four instances I have cited—"Rule, Britannia," "Home, Sweet Home," "Auld Lang Syne," "The Star-spangled Banner," we have seen that the words originated with branches of our British race, but in all cases the music was the product of Englishmen. This ideal combination of voice and verse is admirably described by Richard Barnfield, the sixteenth-century poet, in a sonnet addressed to John Dowland, the lutenist and composer. Barnfield says—

English Music

"If music and sweet poetry agree
As they must needs,—the sister and the brother—
Then must the love be great 'twixt thee and me,
Because thou lov'st the one, and I the other."

A passing glance at some of the most famous English songs, commencing seven centuries back, may prove of interest. It is with pride that we can refer to an English song of charming freshness and delightful purity, both as regards its tonality and harmony, which was composed before 1236. It probably belongs to a much earlier period of people's-song, or folk-song. Suffice it to say that it was written, as we now have it, on parchment, by a monk of Reading, known as John Fornsete, or John of Fornsete in Norfolk. He died in 1236, and his manuscript, which once belonged to Reading Abbey, is preserved in the British Museum. It is probable that to the old people's-tune and words, Fornsete added the Latin text and a drone bass. The original English words commence "Sumer is i-comen in." When you hear the tune, you will notice that it is composed in what we know and call the modern diatonic major scale.

Nearly two hundred years later, we find the historic song composed to celebrate the victory of Agincourt in 1415. The music of the song is preserved in the Bodleian Library. Probably the musician and poet who arranged or composed it adopted some well-known melody, or people's-song, and incorporated it with a church plain-song. He was mindful of the orders of

the king, Henry the Fifth, who, on his return to London after the victory, made it known that he desired no song in praise of *himself*, as victor, for he would have the praise and thanks altogether given to God. Accordingly the song begins with an ecclesiastical strain: "Deo gracias Anglia redde pro Victoria"; the people-song follows:—

> "Our king went forth to Normandie,
> With grace and might of chivalrie;
> There God for him wrought marvellously."

A return to the opening Latin phrase concludes the verse. You shall now hear one verse of the song.

If we pass on to the reign of Henry the Eighth we find a considerable number of very tuneful songs, some of them composed by the king himself. The song "Pastime with Good Company" was his, and must have had great popularity. We find it quoted in a sermon preached before Edward VI. by Bishop Latimer.

In the reign of Elizabeth, John Dowland comes into view. I mentioned him just now as a distinguished lutenist and composer. He published several books of songs and airs, some of which are included in this Exhibition. His beautiful song, "Awake, sweet Love," is conspicuous for melody and purity. Another of his songs, "Now, O now I needs must part," is also known as the "Frog Galliard"; but whether it first appeared as a song or a dance it is impossible to determine. It illustrates the custom which became

very general of turning songs into dances, and dances into songs. The "Frog Galliard" was extremely popular, and it has frequently been printed in England and in the Netherlands.

I must also mention the sprightly song "It was a Lover and his Lass," composed by Thomas Morley, and published by him in 1600. The date makes it certain that it was the very song and music sung in Shakespeare's *As You Like It*, which belongs to the year 1599. It is quite likely that the song was sung by the tenor John Wilson, afterwards the Music Professor at Oxford University.

I have very briefly traced the story of our English songs thus far, as I am anxious to come to the time of James I. This Exhibition commemorates the grant of a charter to the Musicians' Company by that king. His arrival in England marks the commencement of a change as regards the cultivation of music in this country. Previously we find that the composers of music devoted their powers and skill to the production chiefly of vocal music. The beauty and abundance of Elizabethan madrigals is proverbial. It is true that Thomas Morley did in 1599 publish his *First Booke of Consorte Lessons, made by Divers Exquisite Authors*, for six instruments to play together; but all the published madrigals of Elizabeth's time were for voices only. In the reign of James, vocal pieces were frequently printed with the announcement: "Apt for Viols and Voices." It is also interesting to note that the earliest collections of the *words* of ballads,

commonly known as "garlands," date from the reign of James I.

I am happy in being able to introduce to your notice two songs of the period we are now considering—possibly neither has been heard for centuries. They are contained in a charming little book which I have here. The MS. was written between 1603 and 1627; the handwriting is a beautiful specimen of calligraphy, but not easy to read by those unfamiliar with the penmanship of the period. The contents are very varied in character—some are simple ballads, others have elaborate accompaniments for the virginals, and a few have lute accompaniments. The compositions are in general written without composers' names; there are, however, two mentioned—one, Daniel Farrant, who was a composer of instrumental music, and the son of Richard Farrant, one of the musicians of the Chapel Royal, and organist of St. George's Chapel, Windsor, where he was buried in 1580; the other composer mentioned is Coperario, an English musician—John Cooper. He, like some of the profession of this day, found the public more ready to accept and appreciate talent if presented in a foreign disguise. John Cooper, or Coperario, was a very able musician, and in that capacity was instructor of the children of James I. The first of these songs presents some charming lines:—

"There is a garden in her face,
Where roses and white lilies grow;
A heavenly paradise is that place,
Wherein all pleasant fruits do flow.

There cherries grow, which none can buy
Till cherry-ripe themselves do cry.

"Those cherries fairly do inclose
Of Orient pearls a double row,
Which when her lovely laughter shows,
They look like rosebuds fill'd with snow.
Yet them nor peer nor prince can buy
Till cherry-ripe themselves do cry.

"Her eyes like angels watching still,
Her brows like bended bows do stand,
Threat'ning with piercing shafts to kill
All that presume, with eyes or hand,
Those sacred cherries to come nigh
Till cherry-ripe themselves do cry."

These words, set to music for five voices by Richard Alison, were published by him in a book entitled, *An Houre's Recreation in Musicke*, A.D. 1606; but there is no resemblance between his composition and the song you will now hear. The other song from the little book is very brief, only one verse:—

"*Good-morrow, Phillis.* Where away?
Where goeth my sweete this sunny day,
With cherrie cheeks and merrie cheere?
To pluck a sprig of May, my deare.
Nowe blessed be that bonny tree
Which beared a pleasant branch for thee."[1]

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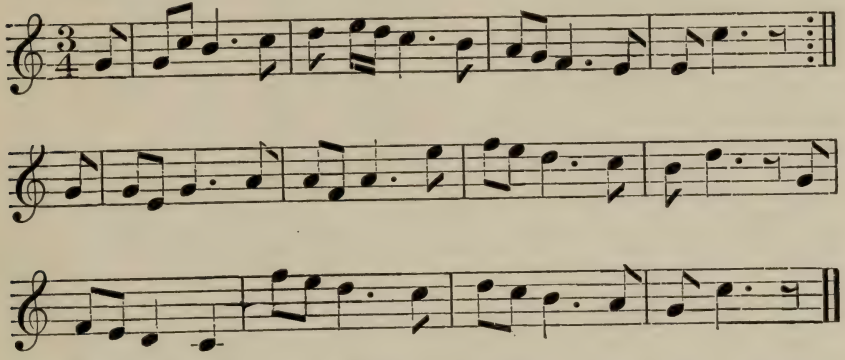
[1] Both songs are now published.

Our English Songs

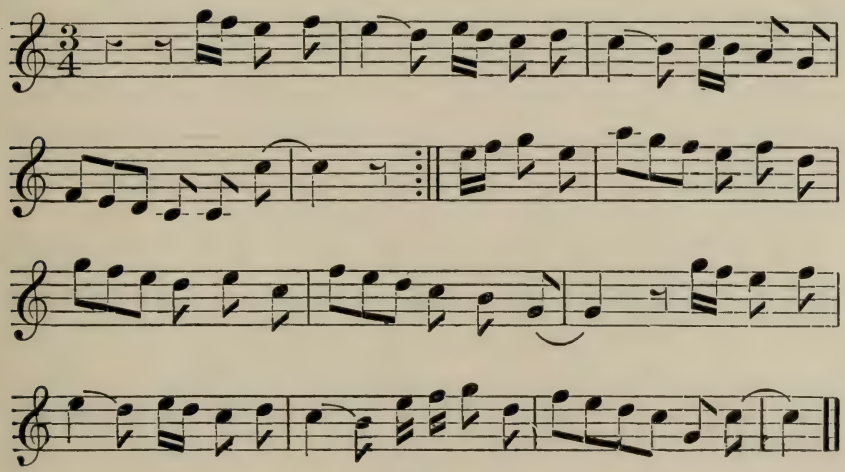
A fine old tune of James's time is "The Country Lass." This, with very slight alteration, was adapted

Old ballad tune, "The Country Lass."



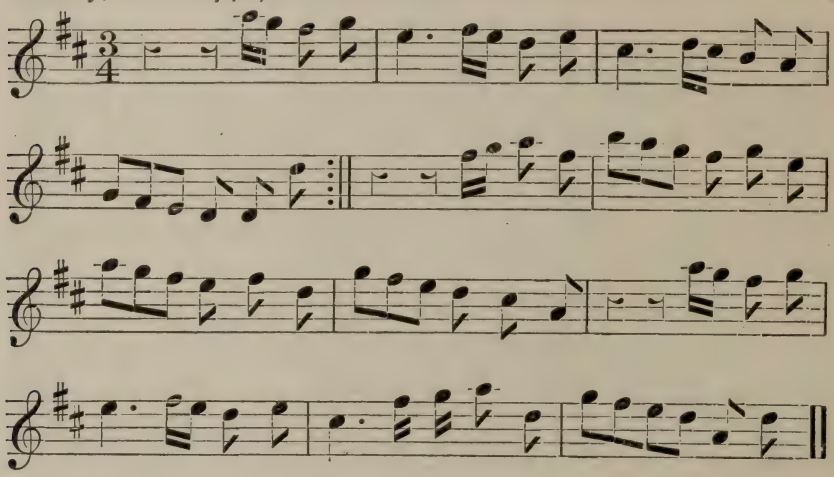
to the words of Carey's "Sally in Our Alley," and is the tune at present sung to the song. Carey's own tune or tunes—for he wrote two versions

"Salley in our Alley." The words and tune by Mr. Carey. (From "The Works of Mr. Henry Carey," A.D. 1728.)

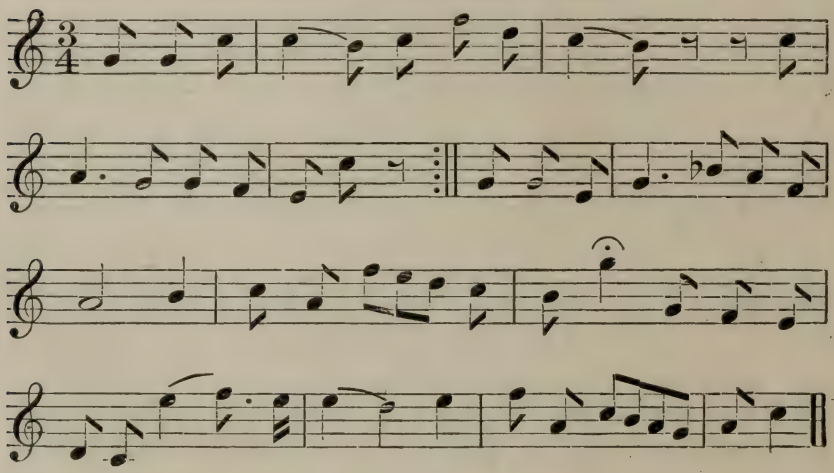


English Music

"Salley in our Alley." (From Henry Carey's "Musical Century," A.D. 1740.)



"Sally in our Alley." 19th Century Version.



—have quite passed into oblivion. Carey had a good opinion of his music, and used it for another song called "Polly Peachum," commencing, "Of all the toasts that Britain boasts." Carey says of "Sally in Our Alley"—"A vulgar error long prevailed among many persons, who imagine *Sally Salisbury* the subject of this ballad. The author begs leave to undeceive and assure them it has not the least allusion to her, he being a stranger to her very name at the time this song was composed. For as innocence and virtue were ever the boundaries of his muse, so in this little poem he had no other view than to set forth the beauty of a chaste and disinterested passion, even in the lowest class of human life. The real occasion was this: a shoemaker's apprentice making holiday with his sweetheart, treated her with a sight of Bedlam, the puppet-show, the flying-chairs, and all the elegancies of Moor-fields; from whence he proceeded to the Farthing Pyehouse. He gave her a collation of buns, cheesecakes, gammon of bacon, stuff'd-beef and bottled ale. Through all which scenes the author dodged them (charmed with the simplicity of their courtship), from whence he drew this little sketch of nature; but being then young and obscure, he was very much ridiculed by some of his acquaintance for the performance, which, nevertheless made its way into the polite world, and amply recompensed him by the applause of the divine Addison, who was pleased, more than once, to mention it with approbation." Another popular song of the period is "Once I loved a maiden

fair," originally called in the old song-books "Maiden Fair." There are two versions of the melody of this song—one is said to have been popular with James I.; you shall hear it.

At the commencement of my remarks I spoke of very popular songs becoming utterly forgotten. A most striking example of this is the song called "Lilliburlero," which, according to Bishop Burnet, sang a deluded prince out of three kingdoms! Burnet, in the *History of his Own Times,* says:—"A foolish ballad was made at that time, treating the Papists, and chiefly the Irish, in a very ridiculous manner, which had a burden, said to be Irish words, 'Lero lero, lilli-burlero,' that made an impression on the king and army that cannot be imagined by those who saw it not. The whole army, and at last the whole people, both in city and country, were singing it perpetually, and perhaps never had so slight a thing so great an effect." The words of the song, it is supposed, were written by Lord Wharton; they are wretched doggerel. The music was composed by Henry Purcell; he published it as a lesson for the spinet in 1686, with the title, "A New Irish Tune." He also used it as a bass to a "Curtain Tune" in Act IV. of *The Gordian Knot Unty'd,* where it forms part of a jig. A printed copy of the tune and words of "Lilliburlero," with Purcell's name attached, dated 1689, is to be found in the British Museum. There is an amusing reference to the tune in Shadwell's play, *The Scowerers*, published in 1691. One of the characters speaks of a "music master to teach one to twinkle

out 'Lilliburlero' upon an old pair of virginals that sound worse than a tinker's kettle.'"

Purcell seems to have been the first English composer who produced song and recitative in perfection, with a just balance of sound and sense, in which expression, rhythm, melody, and harmony are all in good keeping. I need only name "I attempt from love's sickness to fly," "Come unto these yellow sands," "Nymphs and Shepherds," and "Dido's Lament"—that remarkable recitative which prophetically presents us with the harmonic combinations we so much admire in Wolfram's soliloquy, "Wie Todesahnung" in Wagner's *Tannhäuser*.

Purcell's prolific genius displayed a grandeur and magnificence which those who came after him in vain endeavoured to imitate. Dr. Arne, in a weak moment, once wrote a letter disparaging his predecessor Purcell. He was endeavouring to get a commission to compose music for Drury Lane Theatre, and perhaps, under the circumstances, it is excusable; but with all his best endeavours, he could not produce music to compare with that remarkable genius. Nevertheless he continued to compose some very fine songs, notably "Rule, Britannia," mentioned just now. Most of his compositions have a true English flavour about them. I would instance as good specimens "Where the bee sucks," "When daisies pied," "Blow, thou winter wind," and "Under the greenwood tree." These all belong to the best period of Arne's career. Unfortunately the time came when he abandoned his

native simplicity, and adopted some of the characteristics of the foreign musicians who visited this country. The song you are about to listen to, "The soldier tired," is not in his quiet English manner, but is distinctly a florid bravura song, written in imitation of the Italian school. It is taken from the opera *Artaxerxes,* first performed at Covent Garden Theatre on the 2nd of February 1762, and was then sung by a pupil of Arne—Miss Brent. For nearly a century it was the favourite show-piece for every great soprano who made her *début* on the concert stage or theatre in London.

Dr. Arne was born in Covent Garden, and his father wished to bring him up to the profession of the law; he therefore sent him to Eton College, where the boy achieved a greater reputation for flute-playing than for classical study. On his return to London, his passion for music increased, but his pecuniary resources were limited, and in order to gratify his taste for seeing and hearing opera at Covent Garden Theatre, he adopted a very ingenious disguise. It was the custom of the day to admit free to the gallery of the theatre the servants in livery who had escorted their masters and mistresses to the house. Arne arranged to procure a suit of livery, and thereby gained admission without payment. Arne's habits, private and public, were not modelled on the best example; possibly if they had been, he might have accomplished greater and nobler things. His attempts at oratorio were not particularly successful. There is an amusing anecdote which is

typical of his want of punctuality. He had announced a vocal and instrumental concert to take place at the "Crown and Anchor" Tavern in the Strand. The choir and orchestra, together with a numerous audience, duly attended; but when the hour for the commencement of the concert arrived, Dr. Arne was not to be found. After some delay he drove up to the door in a coach, and leaped out with his conducting-score under his arm; but, alas! on arriving in the orchestra, he found that he had quite forgotten to supply the vocal and instrumental parts, and, as a matter of course, there could be no concert. The performers and audience had to be ceremoniously dismissed.

Dr. Arne had a son, Michael, who, though not equal in talent to his father, composed a considerable number of very melodious songs. These are occasionally wrongly ascribed to his father. A case in point is the song you are about to hear, "The lass with the delicate air," a very charming example, and capable of artistic interpretation. When you have heard it, I have no doubt your verdict will agree with mine.

The volume which contains the original publication of "The lass with the delicate air," and also "To Anacreon in Heaven," I have here. It is a very remarkable collection of 116 sheet-songs, put together in the years 1778-82. Amongst other curios are some songs "printed and sold by H. Fougt, at the 'Lyre and Owl,' in St. Martin's Lane, near Long-acre.

The choicest ballads at a penny a-piece, or eighteen for a shilling." There would have been no room for the street pirates in those days.

It would be quite impossible, in speaking of "Our English Songs," to forget the name of Charles Dibdin. He first came prominently before the public as a song composer in 1762, and continued to pour forth a stream of verse and melody for about forty-three years. His sea-songs proved of the greatest assistance to the country during the war, and were powerfully effective in raising the popularity of the Navy. This was recognized by the Government, who bestowed a pension on Dibdin. Happily his "Tom Bowling" is both well known and frequently sung. I may say that Dibdin's songs are so numerous and so interesting that it would be an easy task to make them the subject-matter of two or three lectures.

The mention of sea-songs reminds me of John Davy, the author of "The Bay of Biscay." This was introduced into a piece called *Spanish Dollars,* produced in 1805. The words were by Andrew Cherry; it was first sung by Incledon, a celebrated tenor of the time, who had been a sailor, and had heard at Wapping a number of festive sailors chorusing some old song. He forgot the words, but remembered something of the tune, which he hummed over to Davy, who worked it up into the fine sea-song which immediately made an enormous effect when sung by Incledon, and Braham, and later by Sims Reeves. Davy wrote numerous ballads which had great popu-

larity in their day. His song "Just like love is yonder rose" is a very charming example.

My next selection will be from the facile pen of that excellent musician William Shield. The overture to the melodrama *Rosina,* composed by him in 1782, contains the tune which was adapted to "Auld Lang Syne." Shield was born in the county of Durham in 1748, and died in London in 1829. He is buried in the cloisters of Westminster Abbey. Most of his songs are forgotten, but "The Wolf" is still occasionally sung, and also the song you will now hear, "The Thorn."

Amongst the composers of English songs the name of Dr. Boyce should find a place, if only to remind you that he composed the stirring ditty "Hearts of Oak."

For the sake of vocal variety I shall now abandon chronological order in my programme, and take a song by Henry D. Leslie. He was born in London, and studied music under Charles Lucas; for many years he assiduously occupied himself in composition and conducting. His name is honourably associated with the splendid chorus he trained, known as "Leslie's Choir." The performances of this select body were distinguished by a completeness and refinement which had no rival in its day, and alas! has no successor. Leslie's Choir won the grand prize given in Paris in competition with the whole world. Leslie composed much charming music; for example, the trio "O Memory," for soprano, contralto, and tenor. I have chosen for per-

formance his tender and pathetic "Annabelle Lee," the words of which are by Edgar Allan Poe.

Our next song will be "The Enchantress," by Hatton. He was a composer who, as a song-writer, ought to have become the English Schubert. A musician to his finger-tips, thoroughly equipped with contrapuntal knowledge, a skilled pianist and organist, and an excellent vocalist, with abundant opportunities for introducing to the public his various compositions, and a strong personal popularity, it seemed as if he had all the world at his feet; yet in the higher branches of musical art, oratorio and opera, he did not achieve success, and finally, after a prosperous career, he had in later years to depend on the bounty of friends. He composed a great number of very fine songs. The well-known "To Anthea: Bid me to live and I will live" is always a welcome and popular number in any programme. Of a different character is the song, "Good-bye, Sweetheart," which, when first heard from the lips of Mario, created a remarkable *furore*. The song you will now hear, "The Enchantress," is of a dramatic kind, and was composed expressly for Madame Viardot Garcia.

A composer of very beautiful English songs was Frederick Clay, who died in 1889. He had a fine gift of melody, and considerable dramatic instinct. I may mention a few songs of his which are well worthy the notice of all who love graceful and well-written music: "The Shades of Evening close around," composed for Mario; "The Sands of Dee," "Gipsy John," "She

Wander'd down the Mountain's Side," "I'll sing thee Songs of Araby," and "The Reaper and the Flowers."

The most popular English composer of recent times was Arthur Sullivan, whose claims as a song-writer are very numerous. His operas are replete with good melody and appropriate and engaging harmony; there is no wonder that with these he captivated the town. As a composer of detached songs he was particularly successful. I need only mention "The Lost Chord," and the names of many others will recur to you; but some of his happiest efforts are already forgotten. He wrote several Shakespeare songs—amongst them, "Sigh no more, Ladies," "The Willow Song," "Rosalind," and "Orpheus with his Lute." The last-named is the most frequently heard of these Shakespeare settings, and it is somewhat remarkable that Sullivan, like other composers, has arranged Shakespeare's words in such manner that they entirely distort the meaning of the poet. The freshness and beauty of the sparkling music, together with its effectiveness, has, however, made singers and audiences oblivious of its one fault.

Some of the choicest examples of English song are to be found in the works of W. Sterndale Bennett. He was a true poet-musician, with such a high ideal of his art that it was impossible for him to compose anything vulgar or commonplace. His published songs are not very numerous, but each is a gem of worth. I choose as a very quiet and tender specimen of his work, "Dawn, gentle Flower."

And now I go back to a man who was a prominent

figure amongst English composers during the first half of the nineteenth century—I refer to Henry Bishop. Born in London in 1786, he first gained public notice as a composer in 1804, and thenceforward found abundant occupation in writing for the theatres, notably Drury Lane and Covent Garden. His vocal concerted music is very voluminous, and for excellence and variety will challenge comparison with that of any other composer. A round, "When the wind blows," which he wrote for the melodrama called *The Miller and his Men*, obtained a Continental celebrity. Rossini, when in London, one day met Bishop, and after they had cordially greeted each other, Rossini said, "Ah, sir, I cannot remember your name, but you are——" He ceased speaking and sang the melody, "When the wind blows." Another amusing story is that told of an old non-musical philosopher in a county town who, hearing "Home, Sweet Home" sung and being unusually moved thereby, inquired of a neighbour, "Who composed that?" "Our bishop," was the reply. "Dear me, what an extraordinary thing! Are you quite sure?" "Oh yes! it was composed by the Bishop of London." A few years ago Bishop's song, "My Pretty Jane," as sung by Sims Reeves, was one of the most popular ditties of the day; now it is very rarely heard. I shall ask you to listen to "The Pilgrim of Love," which has a special feature in the shape of a recitative preceding the song.

Before I present you with the last item of the programme, which is the composition of a living writer, it

may be profitable to note some of the changes of pattern which have obtained in the world of song. Time was, in the early periods of the art, when rhythm and well-ordered melody were matters which gave the composers of the day but little concern. Then a season arrived when these two important factors, melody and rhythm, became all-prevailing. The popular idea was, "The soul of music melody," and a club long existed whose object was to promote the cultivation of melody. It flourished for a time, its motto being the one I have just given you. That club is, alas! now defunct. It died too soon, for surely in these days it might have exercised a beneficial influence. Our young students who aspire to be composers often seem to be afraid to write melodies. They are most successful in harmonic and contrapuntal displays and orchestral combinations, but fail lamentably in the realm of melody. There is a good story told of a student, who, having submitted his latest composition to one of his fellows, was upbraided for having perpetrated something tuneful and melodious, and the pencil was drawn through a long passage with the remark, "This is the air, come let us kill it."

One of the features of songs of the end of the eighteenth and beginning of the nineteenth centuries was the simplicity of the tunes or melodies. It was quite possible to sing many of them without any accompaniment. In my youthful days I frequently had excellent engagements to sing where no instrument was available. I am bound to say that I fear many of the

vocalists of the present day would lamentably fail if they were tested in that fashion. Singers have become accustomed to lean on the pianoforte accompaniment as on a crutch. It is also equally true that modern composers often make their accompaniment much more important than the voice parts of their songs. I do not complain; but would suggest that no accompaniment should be written as a mere display of pianism, but that it should always be subordinated to the words, expression, and sentiment of the song, and to the needs and resources of the voice. A proper blending of the voice and instrument might produce happier results than we now sometimes hear, when there seems to be a continual warfare and contention between the two as to which would be master.

In conclusion, let me say that in my mention of our English songs and of their composers I have been obliged to leave out many which deserve recognition and study, for the treasures of our English songs are as abundant and as beautiful as those of any nation. The gems are easily discoverable by all who will patiently seek them.

THE EARLY ENGLISH VIOLS AND THEIR MUSIC.

By Dr. HENRY WATSON, Manchester.

I am afraid that, as I know my subject to be trite, you will find it to be uninteresting, and will be inclined to think that, in coming from Manchester to London to address you on the subject of the Early English Viols, I am bringing coals to Newcastle; for in these last musical days nothing new can be said about old instruments in general, or about the viol in particular. Its history has all been told, and its secrets, if it ever had any, are all out. The quaint pages that held them have all been turned. Every darkened cellar, every dusty closet, every chest rusty of hinge has been rummaged and ransacked, and the occupation is all but gone of even such ingenious enthusiasts as the Rev. Mr. Galpin, Mr. T. L. Southgate, and Mr. W. T. Taphouse.[1]

The worst of history is that you cannot romance about it and put picturesque colour into it, and the relief of excitement, just where you wish them to come. If you write history, you must repeat yourself and other people

[1] Mr. Taphouse has since died.

too, or be convicted—as historian has been seldom, and musician never—of picking and stealing, and rank perversion of the truth.

Especially are caution and the love of truth essential in the case of the history of the modest-spoken viol, if you set it down before an Ancient and Honourable Company that is not only more learned than you are (and quite as honest), but that actually *knew* the viol in its younger days, played with it, worked with it, remembers the time of its decline and death, attended the funeral, preserves its portrait, and had an intimate and loving acquaintance with its honoured descendants. And so, if you write something of the history and character of the viol, you must stick like a musician to the truth, against all temptations to produce novel effects, which few (but musicians) have the courage to resist; for, after all—and it is a commonplace to say so—truth is the basis of all art. The more divine the art, the more close its alliance with truth; and so music emotionally and historically is to be wedded to immortal truth as intimately as it ever has been to immortal verse. This is my noble excuse for telling you what—better no doubt than I—you yourselves know already.

This much can be said of the viol that cannot be said of any one who plays the small tune of historian to it: that it lived some hundreds of years ago, a happy, generous, cheery, domesticated life; that it died lamented; and that it left behind it not only a pleasant memory, but an offspring and an offshoot that have enriched the world of music beyond all estimation.

Such progenitors of the violin as the lyre, the lute, and the viol—which was father and which was mother, still seems a question for the musical affiliation courts—such progenitors, I say, of the violin justify their own pedigree, and it is of little practical importance to determine whether the viol's own ancestors came from the East or were self-generated here in the West.

We are apt in music, as in other things, to discover causes, and to trace sequences where none exist. It did not require great human research, or that strange accident of fortune, or discoveries of science, should happen, to teach even the untutored ears of the prehistoric world that sounds could be produced by thumping a vibrating surface, or by plucking or scraping a vibrating string, or by blowing into a vibrating tube. Long before the poor old tortoise died, and left its shrivelled sinews for the wind to strum upon, these foundation secrets of instrumental music were known and appropriated in all the primitive haunts of men, and it would only be surprising if these simple discoveries were not widely independent of each other in time and in locality.

It certainly looks a little more complimentary to the viol and its posterity to tell them that they are descended from the Greek lyre or the Greek monochord, than to insinuate that they had their origin in that doubtful relish for tone which marks the Hindoo and the Chinese ear. Yet as all things came westward from the latitude of the Garden of Eden—music and musicians damaged in some instances in transit—I see

no special reason for believing it impossible that the viol had an Eastern origin, or for doubting the distinguished French musical historian, Fétis, as well as Engel, who finds its prototype in the Oriental Rebab. There is something like unanimity of opinion amongst antiquarian experts that the lute and psaltery travelled westward, like civilization itself; and if the spinet, the harpsichord, and our own modern grand piano have the roots of their family tree embedded in Eastern soil, why should it be deemed impossible that the first roots of the delicate vio' grew there also. Always reserving the proviso that they may have been self-generated here, in the ultimately more musical West.

The influence of the Crusaders upon the development of the genius of Western music may have been by some ingenious speculators a little over-estimated. The Troubadours who gaily touched their guitars, as they were "hastening home from the wars," may have taught their Saracen foes the art, instead of borrowing it from them. But there are many things in musical history less likely than that, in its development, if not in its origin, the viol owes an obligation to the East.

Again, the history of the viol, as of all instruments, shows us how little the art has been dependent upon the mathematics of the theorist, and how much it has depended upon the inventive genius of the craftsman, and upon the creative genius of the composer. The study of acoustics and the laws of harmonics make music scientifically interesting, but the qualities that make it beautiful, in its progress and in its products,

have their origin deeper down in the emotional nature of those who create them, as well as of those who are influenced by them.

We smile now at the reverence with which the earlier composers bowed down before the rules of primitive counterpoint, and took for gospel the deliverances of their arbitrary decalogue. We wonder sometimes why they did not sooner discover the narrowness of their restraints, and why they did not sooner and more daringly break through them. But we must not lose sight of the fact that *it was limitation of resource, rather than of courage*, that delayed the English composers of those days in their experiments and researches.

The one instrument that was as perfect then as it is now was the human voice; and it is not cause for surprise, therefore, that this was not only the instrument for which all musical geniuses wrote, but was the instrument that dominated the whole realm of music, and determined the form, quality, and aim of all musical compositions. Not to perpetrate a pun, the composers of those viol days left the rich veins of golden sound unexplored, because they were without the tools wherewith to make the discovery.

Historically, no doubt, the viol stands midway between the stringed instruments of the "fithele" kind and the modern perfected violin. Probably it improved the ancient and despised "fithele" even more than the violin improved it; but it has no more reason to be ashamed of its humble ancestors than it has to be proud of its accomplished posterity.

English Music

On this subject I shall not trouble you at length. The histories will oblige you more lucidly and more agreeably than I can do, and probably "in those delightful pleasant Groves," which are the resource of all musical chroniclers and the refuge of many brilliant critics, you will find said all that need be said on this not uninteresting point. It suffices to show that the Art of Music, like every other art, had its origin, and still has its living roots, in human instincts and in human feeling; and that it was a thing first of all of individual inspiration. The "fithele" was played and was listened to by the unaccomplished and untutored; and the primitive music it yielded, in accompanying the troubadour and ballad-singer of its own time, would be scarcely likely to kindle enthusiasm in the heart of any very tuneful soul that listened to it. Yet our own endowments in art, like some of our best endowments in wit, have come to us from unknown and unrewarded sources.

Our Northern poet and portrayer of Lancashire life has written that "a man who plays a fiddle well never ought to die" (in Lancashire dialect, "A mon who plays a fiddle weel, should never awse to dee")—that is to say, has a fine cause for living. And doubtless this love of the simple two- or three-stringed instrument was felt by the minstrel of the thirteenth century, singing and playing for subsistence, as keenly as the owners of their favourite violins are felt by the modern players. This love of the instrument would be sure to breed improvements in it—improvements which the

owner of the instrument would himself effect, even if he had not already played the embryo Stradivarius to it, and made it himself.

It may thus be thought that in those early days the musician contributed more than he has done in later times towards the development of the musical instrument he plays. To him at least, and *not* to the composer, the credit must be given for improving, on lines and in ways which history is vague in revealing, the home-made and despised "fithele," up to that last improvement of all which led to its complete supersession by the famous instrument which is the theme of our discourse. The progress of improvement was in the direction of workmanship as well as of tone. In this direction probably the instruments of the viol kind have called forth a greater display of taste and decorative skill than have any other instruments which have found their way into the modern orchestra. The slightest examination of the instruments on view in the Exhibition lends force to this remark.

We may now turn our attention more closely, and in detail, to the stringed instruments which were in use at the time when the charter of your ancient Company was granted by the monarch "of ever-blessed memory." We get our information chiefly from the musical treatises of the period. Here we find several varieties of the viol described. They are classed as treble, tenor, and bass viols. Of these the bass, or "viol de gamboys," as Shakespeare calls it, appears to have been the most popular of all, probably because it was most easily

FIG. 25.—EARLY VIOLS. FROM PRÆTORIUS'S "THEATRUM INSTRUMENTORUM," 1620.

played. The treble would require more dexterity of fingering than the slower-moving bass.

Not that composers could not, and did not, write difficult music for the viol da gamba. We shall presently see that they did, in the divisions or variations which will be played. My impression is that the bass viol, for a reason I have stated, would be more frequently employed as an accompanying instrument than as a solo instrument, and that specially it would be used as a support to the voice, or to such a sympathetic instrument as the lute. In instruments of the viol kind it may be mentioned here that the number of strings varied. Some instruments had five strings, some six, and a few even seven.

FIG. 26.—CHRISTOPHER SIMPSON, Author of *The Division Viol*, 1667.

One speaks and writes with a touch of lingering regret for the fate of the old viol family, done to death by the more loud-speaking and obtrusive violin family; but what, after all, were the family differences that led to the actual family jars, and finally to the extinction of the one, and the ennoblement and glorification of the other? The differences were those of construction, as the eye can see at a glance if it looks upon a

FIG. 27.—A VIOL DA GAMBA PLAYER, FROM CHRISTOPHER SIMPSON'S "DIVISION VIOL," 1667.

specimen of each of the rival families. In the viol the back is flat; indeed, one may say that most of the immediate predecessors of the violin had this peculiar flat form of body. Further, the viol was much less square-shouldered than the violin, with the result, it must be admitted, of possessing a much less handsome figure.

Another noticeable feature in these old instruments was the shortness of their fingerboards, for instead of nearly approaching the centre of the body, the fingerboards extended only over a small portion of it. If reliance can be placed on the accuracy of old-time illustrations in carving and engraving, the earlier viols had seldom a fingerboard which was longer than the neck. At the present day it is not an uncommon practice (more's the pity!) to alter the five- and six-stringed viols, and so to add insult to injury by endeavouring to convert them to the form and character of that younger branch of the family to whom their own ruin is due—I mean the present violin family.

Unfortunately, this class of improver does not stop here. He cuts down, and he narrows fingerboards, and otherwise alters the honest presence of the instruments; and one is really glad to know that the viol resents the insult. The structural alterations may be ingenious, yet, when all are completed, it remains to be said, the neck is the neck of the 'cello, but the voice is the voice of the viol.

I do not, and must not, object to a temporary change in the stringing of the viols, so that the instruments

can be tuned and played as an ordinary violin or 'cello; for this is a thing I have done myself, and I hope you will not consider that I have thus exposed myself to the charge of

> "Compounding for sins I feel inclined to,
> By damning those I have no mind to."

Few players to-day would care to give the necessary practice in order to learn a system of fingering which is obsolete and of no practical value. As you know, some of the old viols were fretted; that is to say, the instruments had catgut bound round the fingerboard and neck at the proper stopping distances. I have no condemnation too severe to pronounce upon those who would lay unhallowed hands on these frets, and would irreverently remove from the instruments the very marks of their antiquity which make them at the present day affectionately as well as historically interesting.

Referring to the alteration in the stringing and tuning, I may say that all the viols I am using to-day, with one exception, have undergone this temporary change. Some eminent authorities are of opinion that the character of the tone of the instrument is changed, even by the small and necessary liberty I have taken. For myself, I fail to discern any noticeable change in the quality of the tone. Of course the thickness of the string affects the quality, but the quality depends a good deal upon the player. I have met with players who could fetch from the modest viol, tones which, in

brightness and fulness, approached that of our modern violin.

I spoke of an exception in the stringing and tuning of one of the instruments to be used to-day. The instrument I allude to is the viol da gamba.

The family conflict between the viol and violin was not a brief one. The struggle was as keen as it was lengthy, and I like to think that if the viol was defeated in the conflict, it was not disgraced. In my opinion, the turning-point in the fight was reached in Purcell's time; and I am further of opinion that it was Purcell's partiality for the violin, and the great influence he was able to exert in its behalf, that finally determined the issues of the struggle. His predilection for the violin, as is well known, was most marked. He foresaw, no doubt, that the days of the viol were numbered, and that it was fated to take a place in the category of music that serves now only to remind us of the obligations which the past has conferred upon the present. His Violin Sonata, as well as other compositions, serve to show how fully he had anticipated the possibilities, as well as grasped the capabilities of the violin.

The contest, it has to be borne in mind, was collective as well as individual. But the exact time at which the complete modern quartet of stringed instruments achieved their final supremacy over their less resourceful rivals—once again illustrating the law of the survival of the fittest—is difficult to decide. It is more true to history, perhaps, to say that there was no

definite point of time at which the viols retired from the field and left the violins in absolute possession of it. The process was so gradual that, like so many of the facts and features of the history of music, it has become obscure. Originally, no doubt, the associations of the viol and the violin were of a friendly character, and our gentle, modest friend would be unaware that, like the unsuspecting shepherd, it was warming the serpent in its breast.

I need hardly remind you that it was customary in olden times to play the viol in churches. This was no doubt brought about by the inability of some of those who took part in the musical service to sing in tune. When secular part-singing began to be popular, it is known that the viols were sometimes used to support the voices. Again, when occasion required it, the viol might be—in fact, was—used to strengthen a part by doubling it. By and by the composer's ingenuity, or his desire to rest the voices, would create a pause in the voice parts and fill in the gap with instrumentation, thus creating a short ritornello or intermezzo. This tentative effort would be followed by the addition of an *obbligato* part, differing altogether from the voice part; and then the increased opportunity for the more nimble violin would arise, and Paul Pry-like, it would just drop in to assist in brightening things up a little. Comparisons—which, on good authority, are always odious—would in this case be fatal; the popularity of the viol would further wane, and finally the process of decline would complete itself, and the chest of viols would be

superseded by the string quartet, as we have already suggested.

The change was so far achieved by 1670 that we find it neatly expressed in an epigram of that date:—

> "In former days we had the viol in
> Ere the true instrument had come about,
> But now we say since this all ears doth win,
> The violin hath put the viol out."

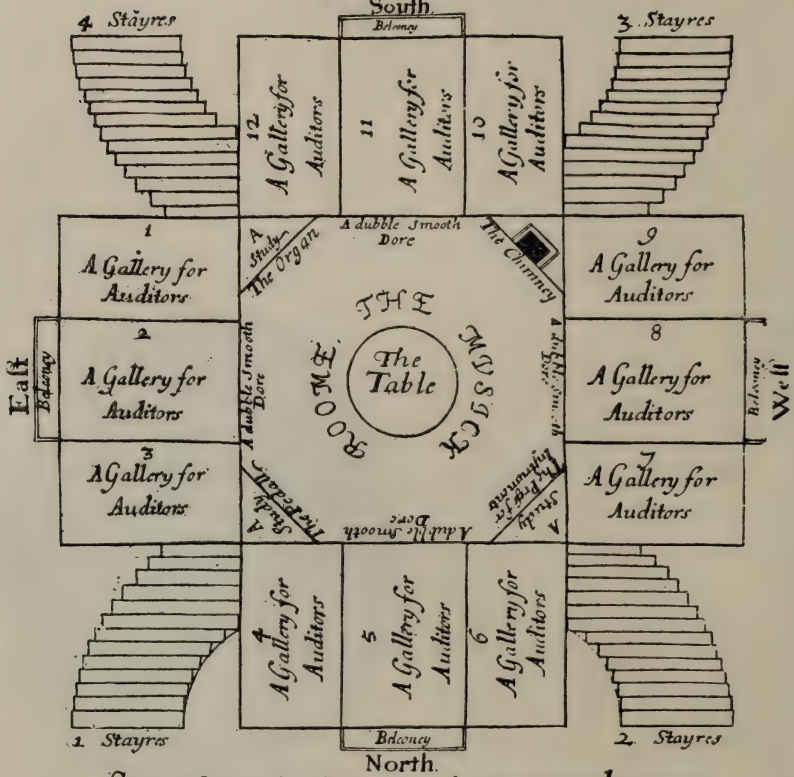
The fuller and brighter tone of the violin, combined with its higher capabilities of nimble expression, rendered it easy to predict its final supremacy; and one smiles a little at the ingenious advocacy of the weaker instrument which Thomas Mace, in his entertaining *Musick's Monument,* Playford, in his *Introduction to the Skill of Music*, and other teachers of the viol and lute indulged in at the time, as if, like Othello, they foresaw their occupation would be gone.

FIG. 28.—THOMAS MACE,
Author of *Musick's Monument*, 1676.

The great difference, too, in the style of music written for viols and violins must also be taken into account. The one, bound by the limitations of rigid law; the other, knowing no restrictions to its resource-

The Description Of a Musick-Roome, Uniforme

With Conveniency for Severall Sorts of Auditors, Severally plac'd in 12 Distinct Roomes, besides the Musick-Roome, w.ch would haue none in It besides the Performers.



Supposing the Roome to be Six Yeards Square The 12 Galleryes would be 3 yeards long, and Better, The 4 Middle Galleryes Somthing Broader then the Rest, as Here they are.

FIG. 29.—PLAN OF MUSIC-ROOM DESIGNED BY THOMAS MACE, 1676.

fulness of tone and expression, but those that are placed upon it by the capacity of the composer who writes for it, and the performer who plays upon it.

Yet we must not forget that the style of playing necessary and appropriate to the viol was quite in keeping with the musical requirements of three hundred years ago—a time when even the wonderful concerts of John Banister were uninvented; when those of Thomas Britton, the musical small-coal man, given in the narrow room over his shop, were not even dreamed of; when the brave Thomas Mace's daring outline of a concert-room six yards square, with the musicians in the middle of it, and a small gallery round it, had not taken shape—a time when all secular music was domestic in its character; when every person of consequence organized a musical meeting, or club, at his own house, that had as an essential piece of furniture, the chest which held the beloved and honoured set of viols; and when in advertizing the publication of a new work—say, of madrigals—it was necessary to state that they were "apt both for viols and voices"—a time, too, when everybody, who was anybody, was expected either to sing, or to play upon one of these instruments, as well as to read music at sight, even at first sight; perhaps, as Dr. Johnson would say, "not so well, but tolerably."

Musical meetings, as we have heard, were held at each other's houses; and if, say, a tenor or a bass singer happened—conveniently or otherwise, as in our own day—to be troubled with a cold, the household would supply the deficiency with an instrument, and

would bring out the tenor viol, or the viol da gamba, and so complete the requirements of the composition.

But time works wonders, and it worked them on behalf of the once contemned fiddle; that—originally a despised outcast, assigned to the wandering ballad-monger—was destined to supersede the viols which lay ensconced in their green baize luxury. The difficulties of playing an unfretted instrument ceased to be insurmountable, though John Playford, in his once famous *Introduction*, recommends beginners to fret their violins.

Thus, while the viol and lute were in the heyday of popularity, the fiddle served only for the ruder amusements of the lower classes. The viol—"the generous, heroick viol," as good Master Thomas Mace has styled it—was the instrument of the higher classes, amongst whom we are told gentlemen played three, four, and five parts with viols, esteeming the violin to be an instrument only belonging to a fiddler, and not to be endured that it should come amongst them "for feare of making their meetings to be vaine and fiddling." As an old writer puts it, "it was a kind of disparagement to be a common fiddler."

Yet though the round-backed violin, largely because it was round-backed, was to cheat the flat-backed branch of the family of its inheritance, and to leave for it, and for this Ancient and Honourable Company of Musicians, only a pleasant and interesting memory, it has not robbed us of the means of recalling the sounds with which it delighted our musical ancestors, and

excited the wonder of those simple souls who thought as they listened that the perfected end of all things musical had been reached. We have the instruments yet, and we have the music that was written for them; I propose therefore, in conclusion, to turn to my good friends and yours, and ask them to execute for us the programme which has been placed before you. All that remains for me to do is to briefly preface each of the pieces with such remarks as may be, in any way, explanatory of their date and character. The pieces, I may add, I have endeavoured to arrange in chronological order.

Musical Illustrations to the Lecture.

1. A Five-part ... "In Nomine" (for Viols) *W. Byrde* (1538-1623)
2. Song (from "The Booke of Ayres")—
   "Farewell, deare Love" ... *Robert Jones* (15—16—)
3. Madrigal, in five parts ("Apt both for Voyals and Voyces")—
   "Sweet Honey-sucking Bee" *John Wilbye* (15—16—)
4. A Fancie, for three Viols ... ... *O. Gibbons* (1583-1625)
5. Song, with Viol Accompaniment (from a MS. in the British Museum), "Cuckow" ... ... *Anon.* (*c.* 1600)
6. Solos, for Viol da Gamba—
   (*a*) Prelude (unaccompanied) } *Christopher Simpson*
   (*b*) Divisions on a Ground } (1610-1677)
7. Two Sacred Hymns (from "Fifti Select Psalms")—
   (*a*) "The Heavens declare" } *Robert Tailour*
   (*b*) "Avenger Great" } (15—16—)

8. Madrigal, in four parts ("Apt for Voyals and Voyces")—
"The Silver Swan" ... *O. Gibbons* (1583-1625)

9. "Ayre" and "Corante" from "A Consort of Fowre Parts"—
Matthew Locke (1632-1677)

10. Solos, for Viol da Gamba—
(*a*) "Ayre"
(*b*) "Faith"
(*c*) "The Nymphs' Dance"
} *William Lawes* and *Anon.* (1582-1645)

11. A Fancie, in three parts ... ... *John Jenkins* (1592-1678)

12. A Curtain Tune in the "Tempest" ... *M. Locke* (1632-1677)

Executants:—

Viols—Miss MABEL BURMESTER, A.R.A.M., Miss K. RUTH HOWELL, Mr. A. J. SLOCOMBE, Mr. H. GARDNER, Miss HÉLÈNE DOLMETSCH; Vocalist—Mr. G. A. GRIMM, L.R.A.M.; Harpsichord Accompanist—the Lecturer.

REMARKS PRECEDING THE MUSICAL ILLUSTRATIONS.

(1) The first illustration of the music for viols is an "In Nomine," a style of music held in great esteem in England about the year 1600. Roger North informs us that "whole consorts for instruments for four, five, and six parts were solemnly composed, and with wonderful art and invention, whilst one of the parts bore only the plainsong throughout." At the present time we should call it an exercise in five-part counterpoint, fifth species, canto fermo in the second treble. The selection was composed by William Byrde, whom Peacham, in his *Compleat Gentleman,* calls "our Phœnix."

FIG. 30.—A MUSICAL GATHERING, *circa* 1620.

(2) Robert Jones appears to have been a noted composer. About 1600 he published several music-books, one a *Book of Ayres in Foure Partes.* It contains a song called "Farewell, deare Love," no doubt addressed to his mistress's eyebrows. The song was exceedingly popular, and Shakespeare has quoted from it in *Twelfth Night.* It is to be sung as a solo, to the accompaniment of viols.

(3) At the period with which we are now dealing the madrigal reached a pitch of perfection not surpassed even at the present day. I am convinced that three hundred years ago instrumental music in England was taking a more prominent position than it had hitherto done amongst the ordinary lovers of the art. Composers, no doubt, saw this. Their attention would be directed to the new demand; and nothing is more natural than to suppose that in the absence of an even elementary instrumental style, they should turn their vocal compositions to instrumental account, and adapt them to be played as well as sung. In 1600 we meet for the first time with the term "Apt for viols and voices"; and I venture to think that the instruments were used, not so much for assisting the voices, as in alternation with them, and actual substitution for them. Indeed, it must have been an acceptable change, for the term was used for thirty or forty years afterwards; and in the circumstance we find an important impulse suggested towards the growth of orchestral style, and at least of the lighter forms of composition which

QVINTVS.

THE
FIRST SET
OF
MADRIGALS
of 5. Parts: apt both for
Viols and Voyces.

NEWLY COMPOSED
BY
Henry Lichfild.

LONDON:
Printed for M. L. I. B. and T. S.
the Assignes of W. Barley.
1613.

FIG. 31.—TITLE OF A BOOK OF MADRIGALS, "APT BOTH FOR VIOLS AND VOYCES.

proved itself more suited to the instruments, and which we know to have had their vogue at the time. The form of the vocal madrigal and the part-song keeps its honoured place even to the present day.

The occasion presented an opportunity for listening to a madrigal ("Sweet Honey-sucking Bee") played on viols, to demonstrate that the effect was as beautiful with instruments as with voices.

(4) "A Fancie." We are told that "in this sort of musick the Composer (being not limited to words) doth imploy all his art and invention solely about the bringing in and carrying on of the Fugue. When he has tried all the several ways, he takes up some other point, or else for variety introduces some chromatic notes, or what else his fancy shall lead him to."

(5) The cuckoo's notes have tempted composers to exercise their art in imitative music more often, and through a longer period, than has any other creature or any other sound in nature. Beethoven was ingenious, but he was far from being original when he made the cuckoo call out from the midst of the Pastoral Symphony. And so a quaint reproduction of the cuckoo's notes in a quaint song, taken from a British Museum MS., is given, supported by the original viol accompaniment, written 300 years ago.

(6) In these pieces the viol da gamba was played as a solo instrument by Miss Dolmetsch. The two

solos were "A Prelude" and "Divisions on a Ground," by Christopher Simpson, a famous virtuoso on the viol da gamba. In 1667 Simpson published a book called *The Division Viol,* in which he explains how to play the viol da gamba, or division viol, as it was usually called in England at that time; the various ways of tuning it, and also the art of extemporizing upon it. At the end of the book he has given as examples about a dozen sets of Divisions, of which the one set down in the programme is perhaps the most brilliant. The phrase, "Divisions on a Ground" has, of course, no socialistic hint behind it. The "ground" is the bass theme on which the air or harmony rests; the "divisions" or "variations" provide the means by which the gamba-player exhibits his virtuoso skill, as does a modern Sarasate or Kreisler with his lordly fiddle.

(7) Robert Tailour—of whom only the most meagre biographical particulars can be found in any of the musical dictionaries—composed music to "Fifti Select Psalms." The book appeared in 1615. It is a remarkable collection; the musical examples in most cases are far in advance of the times in which he lived, as regards harmony, form, and treatment. They may be sung by five voices or by one voice, accompanied by viols. The writer states on the title-page that they are published for the "use of such as delight in the exercise of music in hir (*sic*) original honour."

(8) The "Silver Swan," by Orlando Gibbons, is

TREBLE

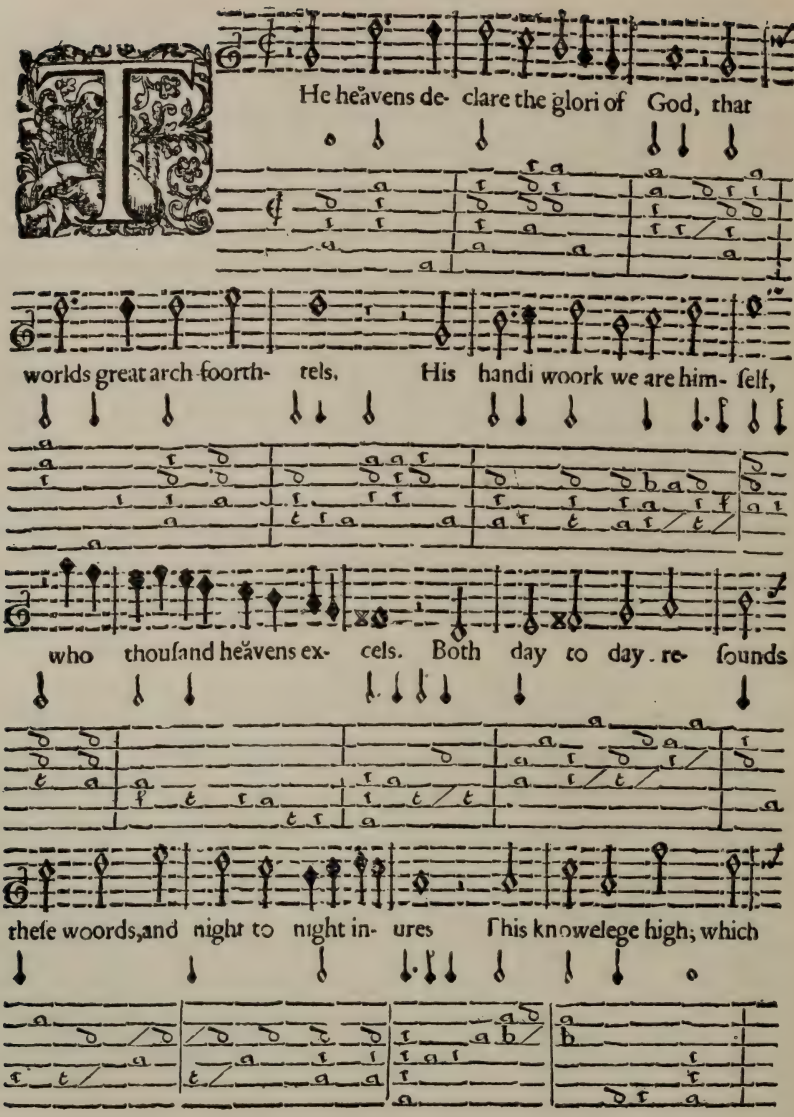


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FIG. 32.—FROM ROBERT TAILOUR'S "FIFTI SELECT PSALMS." 1615.

another of the compositions said to be "apt for viols and voyces." It is from a collection published in 1612, and is a perfect piece of musical workmanship, beautiful when either sung or played.

(9) The library of the Royal College of Music contains the autograph MS. of this "Consort of fowre parts" for viols. Six numbers form the suite; the two selected are the "Ayre" and the "Corante," which Roger North, writing in 1728, tells us was "the last of the kind that hath been made."

(10) The "Ayre" by William Lawes, and the "Nymphs' Dance" are from a MS. in the British Museum; "Faith," the second one, we find in Playford's *Select Ayres and Dialogues*, published in 1652. They are most effective when played on the gamba, the instrument being specially suitable for slow and sustained tunes.

(11) This "Fancie," in three parts, shows the great progress made in this class of music during the period of, say, sixty or seventy years that elapsed between the time of Orlando Gibbons and John Jenkins.

At the present day some authorities depreciate the germinating influence of the "Fancie," and go so far as to say that it led to nothing. I do not agree with this contention, being convinced with my friend, Mr. T. L. Southgate, that "it led to quartet music in set movements, out of which grew the Suite, itself the model afterwards developed by Bach and others, and from which came the Symphony. The

Fancies did not fulfil their early promise, but fell off in character and use as the result of the Puritan troubles, followed by the questionable taste in music of the restored monarch, and of the encouragement he gave to the airy fiddles and French dance music of the time. Moreover, did not the form of the Fancie lead the way for Purcell's splendid string Trios?" This example is in three distinct movements—the first, "Allegro vivace"; the second, "Andantino"; the third, "Animato." The last movement contains some chromatic effects difficult to accept as 250 years old.

(12) The illustration served as *Entr'act* music in a performance of *The Tempest* in 1675. The viol was not quite extinct at this date. Hence these instruments selected for performance.

Before we figuratively ring down our curtain, allow me to say that I trust you have not been listening to these old-time compositions in any critical spirit. We are here not for the purpose of comparing and finding fault: we are here to admire and to learn. The comparison of the old style with the new is here intended only to show the mighty changes which have taken place in music's art since those otherwise spacious days in which Byrde wrote his learned *In Nomines,* and Robert Jones sang farewell to his lady-love; changes which have indeed worked wonders in the great family of musicians, who, though so varying in temperament and in the style of work they have achieved, would seem to be bound together by their

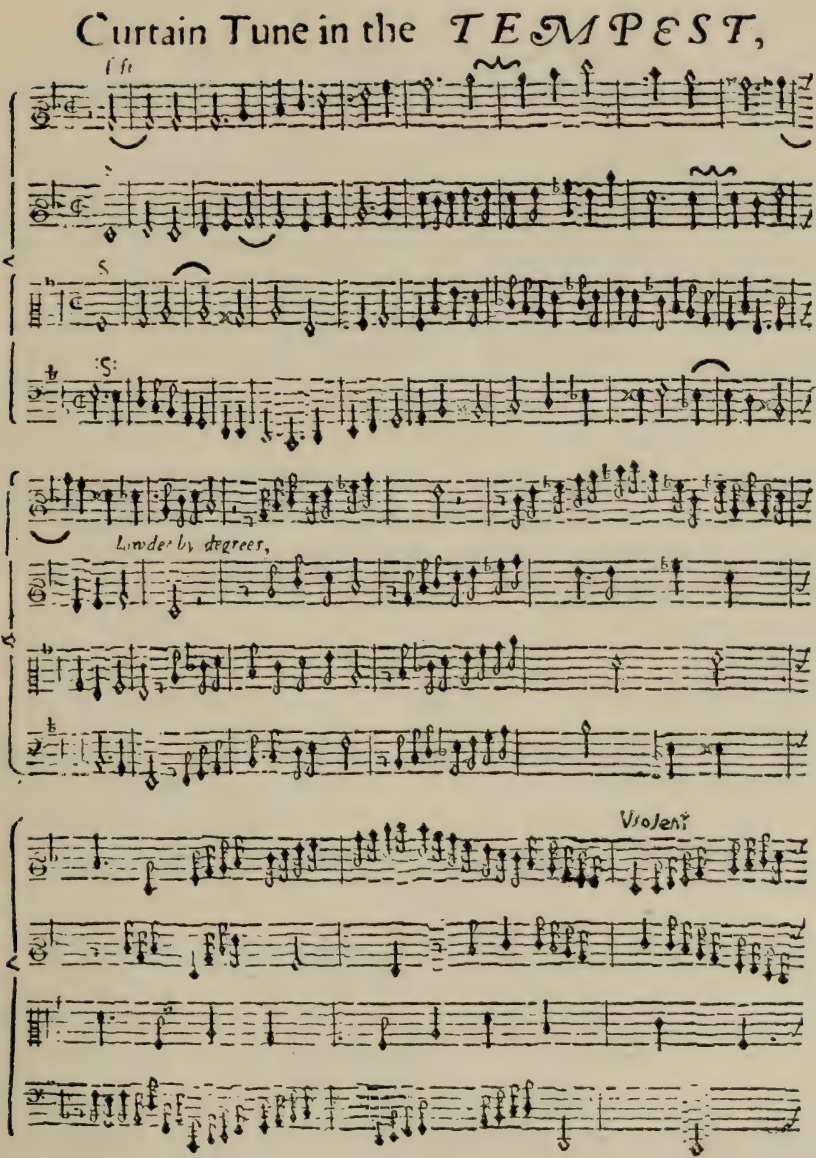


FIG. 33.—PAGE OF THE SCORE OF LOCKE'S MUSIC TO THE "TEMPEST." 1675.

art into one brotherhood, whose common aim is the advancement and glorifying of music throughout the world.

We have dealt briefly, but I hope agreeably, with a period during which our country produced a race of musicians who for genius, for high conception of, and for enthusiastic devotion to, their art, no time has ever surpassed. They alone would absolve us from the insinuation that we are, and have been, an unmusical people. Their names will be honoured so long as music is admired; and so long as our taste in music remains to us unspoiled, so long will their sweet, soul-born music be sung, not merely to illustrate a Lecture but to touch and to cheer the human heart.

MADRIGALS, ROUNDS, CATCHES, GLEES, AND PART-SONGS.

By E. MARKHAM LEE, M.A., Mus. Doc.

Programme of the Music Performed.

Madrigals—

"In going to my lonely bed" ... *R. Edwards* (1523-1566)
"Flora gave me fairest flowers" ... ... *J. Wilbye* (15—-16—)
"Lullaby" ... ... *W. Byrde* (1538-1623)
"The Silver Swan" ... ... *O. Gibbons* (1583-1625)

Ballet—

"My Bonny Lass" ... ... *T. Morley* (1557-1604)

Glees—

"Strike, strike the Lyre" ... ... *T. Cooke* (1782-1848)
"By Celia's Arbour" ... ... *W. Horsley* (1774-1858)
"Oh, the Summer Night" ... ... *W. H. Cummings*

Rounds—

"Come follow, follow me" ... ... *Hilton* (15—-1637)
"Hark, 'tis the Indian drum" ... *Sir H. Bishop* (1786-1855)

Canon—

"Heyho, to the Greenwood now" *W. Byrde* (1538-1623)

Catch—

"Would you sing a Catch with pleasure?" *P. Hayes* (1738-1797)
"Chairs to mend" ... ... *Anon.*

English Music

PART-SONGS—

"Lullaby of Life"	*H. D. Leslie* (1822-1896)
"Ave Maria"	*H. Smart* (1813-1879)
"Corydon, arise"	*Sir C. V. Stanford*
"The Long Day Closes"	*Sir A. Sullivan* (1842-1900)

The Glee Singers—Messrs. J. SARGEANT, A. WEBSTER, G. DEVONSHIRE, G. CLOWSER, and T. H. ROBB.

The Madrigals, etc., sung by Dr. G. F. HUNTLEY'S Choir (St. Peter's, Eaton Square) and Members of the Musicians' Company.

MADRIGALS, Rounds, Catches, Glees, and Part-Songs: such are the titles of the chief kinds of unaccompanied secular vocal music that have found favour during the last three or four hundred years. In the earlier periods there was little or no line of distinction between sacred and secular, so far as style of music was concerned, the same harmonies sometimes doing duty for two sets of words—one for use in the church, another for the convivial gathering of persons together for the making of a merry music. Thus it comes that the *Madrigal* is much allied to the Motet; so much so, that now and again in older madrigals there are occasional fragments of ecclesiastical plainsong melody interwoven with the lighter strains.

Although uncertain in its earlier days both in style and in derivation, the madrigal was soon distinguished as being a setting of words of a particular style. The origin of the term therefore is due to the words; but it soon became attached to their music also, and this gradually evolved a manner of its own. Let us look at the distinctive features of a madrigal; they are these—

(1) it must be written for voices, at least three, generally more ; (2) no accompaniment must be supplied ; (3) the ancient ecclesiastical modes to be used, rather than the modern diatonic scale.

Its early history is wrapped in uncertainty. No date can be given for the singing by the people of popular melodies (the addition of other parts to these melodies is of course of later origin) ; but just as some people to-day are able, through the possession of an ear for that which sounds well, almost without knowledge, to invent a second part to a given tune, so the Troubadours used to embroider the popular songs of the people with variants which generally received the name of Discant. At first probably extempore, this form of embellishment was afterwards cultivated, studied, and noted down by the monks and fathers, and church musicians ; hence the analogy between the two styles.

The earliest examples of madrigals belong to the Netherland school. These without words would be impossible to tell from the church music of the period, both being written in modes, and with points of imitation and canon (which latter has always been a feature of the madrigal). From Flemish coasts this form was carried to Italy, where it flourished, and had notable schools at Rome, Venice, and Florence. Examples of the style filtered through to England, and to the glory of our native musicians, let it be said, they produced beautiful and clever works of this class second to none of the Continental writers. Although the merit of the formation of the madrigal style cannot

be attributed to English musicians, the sixteenth and seventeenth century madrigals of the English school are one of our most glorious heritages, and one of which any nation might be proud.

FIG. 34.—ARMS OF PATRON.

It was through a wealthy merchant that the madrigal arrived in England, an enthusiastic and ardent amateur named Yonge making a collection of the more famous Continental examples, which he published in this country in a work entitled *Musica Transalpina*. A facsimile of the title-page of the second set of this

MUSICA TRANSALPINA.

CANTVS.

THE SECOND BOOKE

OF

Madrigalles, to 5. & 6. voices: translated out of sundrie Italian Authors

&

NEWLY PVBLISHED

BY

NICOLAS YONGE.

17.5.

AT LONDON

Printed by Thomas Este.

1597.

FIG. 35.—TITLE-PAGE, EARLY MADRIGAL BOOK

interesting collection, dating from 1597, will be of interest, as is also the coat-of-arms of Sir Henry Lennard, the patron to whom it is dedicated. Here is the wording of the quaint original dedication, characteristic of the courteous methods of the day:—

"*To the Right Worshipfull and True louer of Musicke,*
SYR HENRY LENNARD, *Knight.*

No one Science draweth neerer to the essence of God, then this of Musicke. (For as God is altogether vnitie: so is Musicke proportionably an harmoniæ all vnite.) No man auours men of that qualitie beyond your selfe. To no man am I more deepely beholding then to your good selfe. So then: In all these respects, and without all further ceremony, I heere present to your good judgment this second Booke of MUSICA TRANSALPINA, which (as well vpon the gracious acceptance of my first one, as also the encouragement of sundry civill Gentlemen, and marchants of good forte) I have carefully culled out of the composition of the best authors in Italy. Perhaps they speake not English so well as they sing Italian, and (alas) how colde they, beeing as yet but late sojourners in England? Howbeeit I humbly desire, your selfe principally, & in your name all others for whose delight they were intended, to supply their defects, with friendly interpretation. And so, humblie bowing my selfe, I rest.

At your deuotion,
Wholly and euer,
NICOLAS YONGE."

The music of this edition is unbarred, with diamond shape notes, black and void, the stave being set from type: like so much printing of this period, special study would be necessary before an interpretation of the

music from one of these copies could be given. This book soon became widely known, and what is more, widely imitated. Such English composers as Morley, Dowland, and Weekes were quick to grasp the beauties of the new form of vocal music, and were indefatigable in the production of like works of a similar nature, which having also the advantage of being set to English words, equalled and sometimes excelled even the best examples of Transalpine art. What is more still, Morley wrote a treatise on the construction of the madrigal, which became the acknowledged text-book on the subject. Here are some of his words on the form in question:—

"As for the music, it is next unto the Motet, the most artificial, and to men of understanding the most delightful. If therefore you will compose in this kind you must possess yourself with an amorous humour, so that you must in your music be wavering like the wind, sometimes wanton, sometimes drooping, sometimes grave and staid, otherwhile effeminate: you may maintain points and revert them, use triples, and show the uttermost of your variety, and the more variety you show the better shall you please."

Obviously, from this paragraph, the idea that the *tempo rubato* and the performance of pieces with every licence with regard to time are to be looked upon as modern innovations, may be seen to be without foundation.

About three hundred years ago, therefore, the publication of madrigals was a common occurrence. The earliest polyphonic songs, which we are told appeared

in 1530, followed by others in 1571, had not received the titles of madrigals; the word being first used, as far as we know, in the preface to Yonge's book, which appeared in 1588, with a second volume in 1597. Various other books of foreign madrigals were issued, which are less interesting to us than the original compositions of Morley himself. The latter seem to have commenced with the publication in or about 1594 of a collection of Canzonets and Ballets—lighter forms of the madrigal. A well-known, though by no means typical, example of the work is the Ballet—so called because perhaps meant to accompany the dance—"Now is the Month of Maying."

Soon after the appearance of these canzonets, works of heavier and more dignified texture were published by Weekes, Kirbye, Dowland, Wilbye, and Benet, all of whom did meritorious work. These were the halcyon days when it was considered a disgrace if a man could not take his part in the singing of a madrigal. When a goodly company met together in the evenings, every one present was capable of singing his own share in the elaborate and complex music of these madrigals, with all their intricacies of time and notes. It is as much as most amateurs could do now, even with considerable practice, to hold their own through the mazes of imitative counterpoint of which the older madrigal is constructed. That gentle art, a priceless gift to the people of the day, was stamped out by the Puritan fanaticism of a rather later date, and has never been regained.

Madrigals, Rounds, Etc.

Whole concerts might be given of the music composed about this time. Morley further glorified his art and himself by collecting a most beautiful series of madrigals entitled the *Triumphs of Oriana.* This book of songs, the words of which were all in reference to, and in praise of Queen Elizabeth, and intended to console her for the loss of Essex, had music written by twenty-six of the most capable composers of the day, of whom only one was a foreigner. Besides the names already mentioned, Este, Bateson, and others were among the contributors to it, and many of our best known madrigals occur therein. Other famous names of this period are Byrde, Ford, and Orlando Gibbons.

With such a wealth of material, selection for illustration is not an easy task, but the following are good examples of genuine madrigals. It should be noted that all our illustrations to-day are taken from the writings of English composers, and it is by no means a hard task to choose from their works a complete list of all the forms of unaccompanied vocal music in use; more difficult it has been to reduce the list of illustrations one would wish to give to the time limit imposed by the occasion.

Preceding even Morley and his fellow-contributors to the *Oriana* collection was Edwardes, whose date is given as 1560—no less than 340 years back; and our first illustration to-day is his lovely and well-known madrigal, "In going to my lonely bed." The full development of the madrigal style had not yet been effected, and although there is a use here of a few

points of imitation, especially at the beginning and the end, it moves together in masses of harmony more like the modern part-song than the real madrigal. At one point it bears considerable resemblance to our well-known hymn-tune "While shepherds watched"; the antique flavour of the words should also have notice.

The years following Edwardes' writing saw the introduction of Yonge's book, and many other Continental examples into England; and our English composers, having fine models to imitate, now began to produce genuine and beautiful madrigals, as rich and fertile in points of imitation and musical ingenuity as any of their foreign contemporaries. Among these writers John Wilbye stands forth conspicuously as a capable and clever composer, and many of his very numerous outpourings are now available, having been published in two volumes of the collections of the Musical Antiquarian Society. Among the best known is the cheery and tuneful "Flora gave me fairest flowers," dating from 1598. Here the contrapuntal writing is of a very high order, and shows great mastery over form, and yet the whole effect is one of lightness and charm, without any of the ponderous gravity one is apt to associate with the imitative style of part-writing.

William Byrd, or Byrde, is important, not only for his own contributions to this beautiful branch of music, although they are many and numerous, but also for his influence on his pupil, Morley, whose works

and writings have been already mentioned as being models for the many generations that succeeded him. From Byrde we select a charming and old-world "Lullaby," very different indeed from its modern counterpart, of which Leslie's part-song, to be performed presently, is a good example; it is written for five voices, and the quaint flavour derived from the use of modal harmonies is very apparent: here the "Fa-la" so often used for imitative purposes is replaced by the syllables "lull-la-by" with charming effect.

Most famous, perhaps, of all English writers of this time was Orlando Gibbons, who died in 1625. His greatness lay in his originality and his innovations, which were manifest in his leaning towards the modern diatonic scale—the beginning of the end, so far as pure madrigal was concerned; for with modern harmonies the distinctive features of the madrigal disappeared. You will notice how the sound of Gibbons' well-known "Silver Swan" is more modern than that of our previous examples, due almost entirely to its being placed in a *key*, according to our present sense of the word, as opposed to the modes of the ecclesiastical and earlier secular use; at the same time there is some use still made of the older progressions. With these examples our illustrations of madrigal must come to an end, and we turn now to an allied form—the Ballet, of lighter vein and more jovial character, selecting Morley's "My Bonny Lass." Here is something much more like the part-song—*i.e.*, prominence given to the melody, chords moving more homogeneously, and com-

paratively little imitation; the severer forms of constructive ingenuity are here conspicuous by their absence.

We now arrive at a form of composition that has flourished nowhere but in England, it being an outcome of our own native school—I refer to that vocal form with the very misleading title of *Glee;* misleading because the title in no way implies, as it suggests, something jovial and cheerful. The Anglo-Saxon "gligg," from which it is a derivative, signifies mirth; but that is not necessarily a feature of the glee, which is really a composition designed for vocal display and words of any character, with this distinctive feature: that it is intended for *one* voice only to each part, and is therefore for picked solo voices, and not for a chorus—naturally the vocal parts tend to be more elaborate. It flourished later than the madrigal, and to some extent took its place. Allied to it, in that it is to be sung without accompaniment, it differs from it in its greater expressiveness, and attempts to depict the meaning of the words; moreover, it often consists of several movements of contrasted character, thereby approximating to modern instrumental form. The number of glee-writers was very great, and is increasingly so, as the art, though beyond its palmy days, still finds modern representatives. Our examples are three in number, two belonging to the old school, and one to its more modern successor:—

"Strike the Lyre."—*Cooke.*

"By Celia's Arbour."—*Horsley.*

"Oh, the Summer Night."—*Cummings.*

Cooke's "Strike the Lyre," so long a favourite

selection in the repertoire of our glee societies, is a vigorous and bold example, with much ornamentation in the voice parts: it is very tuneful, and contrasts strongly with the madrigal. Its similarity in form to a sonata should be noticed, as it commences with a quick movement, to which follows a slow one, and the last movement is again in rapid tempo. Its tonality is, of course, quite modern.

Horsley's beautiful glee, "By Celia's Arbour," is in the Mendelssohnian school, and is music of a chaste, expressive, and restrained order; there is some word-painting on the words "twine" and "round," and there is also more movement of the voice parts than is general in the part-song.

Cummings' Prize Glee dates from 1866, and is written for five voices, imitations as in the madrigal style being employed: there is also effective word-painting to be noticed.

We now turn to the *Round*, the title of which explains itself to a great extent. Rimbault's definition of it is—"A melody begun by the performers at regular rhythmical periods, returning from its conclusion to its commencement, so that it continually passes round and round from one to another of them." It is, like the glee, a typical English form, and from the existence of such a round as "Sumer is i-cumen in," must date from at least the thirteenth century. Two instances will be given, one very short and simple (Hilton's "Come, follow"), the other longer and more elaborate (Hark! 'tis the Indian"), by Bishop.

Another class of composition was the *Canon*, a more scholarly form than the round, and deriving its name from the Greek κάνων (rule), which thus explains it. Its construction was a rigid following by each voice at a certain distance and interval the lead of the first voice; it differed from the round, in which the leading tune was always sung through first and then repeated at the same interval, in that the voices entered at close distances, and repeated in varying intervals, a form therefore of greater complexity in construction. There are many notable canons, such as "Non nobis, Domine," and the form is also used in the construction of fugues and many other works, in the symphonies of Beethoven, etc. Our example to-day, by Byrde, the composer of "Non nobis," is to the words "Heigho! to the greenwood let us go."

When the words of a round were so arranged as, by mispronunciation or designed effect, to sound nonsensical and ridiculous, the composition was called a "Catch." Examples:—

"Would you sing."—*Hayes.*

"Chairs to mend."—*Anon.*

The modern outcome of all these forms is the *Part-song*, a form which flourishes in many nations, but in none in quite the same way as in England. The Germans have their *Studentenlieder* and *Volkslieder*, and the French their *Chansons;* but the English part-song, grafted on the madrigal and glee, though with tuneful melody and effective disposal of the parts, is a style of its own, and a beautiful one. It is rich in effect, very

often skilful in construction, and yet so tuneful and pleasing, and moreover so artistic, that we may be proud of it as a national heritage. Of course the dates of the glee and part-song overlap, and it is not easy to assign a date for the first introduction of this term; it is a return to the madrigal style in so far as it is intended to be sung with several voices to a part, but it differs from that style in that it is modern in its tonalities, and has prominence given to the melody; and it also (like the glee) makes an effort to interpret the meaning of the words.

Four widely contrasted examples of part-songs will illustrate something of their qualities. Henry Leslie's name, connected so intimately with his magnificent choir, is known to all, and as an example of his art we will give his four-part song, "Lullaby of Life." This charming and dreamy composition is cast somewhat in the Mendelssohnian mode; but it is laid out very effectively for the voices, the more modern method of elaborate interweavings of melodies for the different parts distinguishing it from some of the older examples. It is not merely a harmonized melody, for contrapuntal ingenuity is displayed at the close.

Of a similar nature is the "Ave Maria" of Henry Smart, better known, perhaps, by his organ music than by his contributions to the repertoire of the choralist. Here again the influence of Mendelssohn is noticeable, but the Ritornello on the words "Ave Maria" calls for special notice.

Of a very much more modern school of thought is the

charming Pastoral by our living English composer Stanford, entitled "Corydon, arise." Here the trebles and altos represent the voice of "Phyllida," while the tenors and basses answer for "Corydon." This dialogue is practically continuous throughout the composition, giving an opportunity for effective imitation in the voice parts, these blending very happily at the close of each stanza into a cadence of complete harmony.

Our last example to-day is from the pen of one whose name is loved by all English-speaking people—that of Arthur Sullivan. His part-song, "The Long Day Closes," for men's voices only, exemplifies him in a vein of true melody and rich harmony; more than that, it includes that touch of pathos which finds so sympathetic a response in the hearts of all to whom the art of sweet sounds makes any appeal, and I could not finish my illustrations with a truer example of genuinely beautiful English music. I will leave this composition to speak for itself.

In conclusion, the examples of vocal art here described still live and are practised. Not that the glories of the old madrigalian school can ever be revived,—the adoption of modern tonality in place of the antique modes precludes such a possibility; more than this, works written nowadays in imitation of these old examples have hardly any other than an antiquarian interest. Music is a progressive art, and in the school of unaccompanied vocal music progress is more apparent in the direction of the part-song: here we have polyphonic blending of voices, juxtaposition of chords

made possible by the freedom of modern harmony, and a variety of rhythm unknown or at least unlike that in use three centuries ago. It is in these directions therefore that we may look for a continuation of the advancement which we have endeavoured to trace through the examples performed to-day.

Perhaps I may be permitted to mention that we still have in London a flourishing society devoted to the singing of madrigals. The Madrigal Society was founded as far back as 1741. Under the present direction of Sir Frederick Bridge, the members meet monthly for the study and performance of this delightful old music. It so happens that the President of this famous old Society, Mr. J. E. Street, is a member of our Musicians' Company.

THE RECORDER, FLUTE, FIFE, AND PICCOLO.

By JOHN FINN.

Programme of the Music.

The Recorder—

"Haile to the Mertaille Shades" ... ... *Anon.*
"A Minuet" ... ... *Anon.*
"Bright was the morning" ... ... *Anon.*
"Hey! Boyes up goe we"... ... ... *Anon.*
(From Humphrey Salter's *Genteel Companion*, 1683.)

The Flageolet—

"The Newest Nightingale" ... ... *Anon.*
(From *Greeting's Pleasant Companion*, 1675.

The Double Flageolet—

"The Muleteers' Chorus"... ... ... *Bainbridge*

One-Keyed Flute—

(*a*) Minuet; (*b*) Rigadoon ... ... *Anon.*
(From *The Flute-Master*, 1700.)

A Later One-Keyed Flute—

Concerto in G ... ... *Quantz*

The Eight-Keyed Flute—

Andante and Rondo. Op. 110 ... ... *Kuhlau*

Piccolo—

"Sylvia" ... ... *Le Thiere*

Recorder, Flute, Fife, Etc.

CYLINDER FLUTE—

Andante con moto. Op. 41 ... ... *J. F. Barnett*
Andante and Rondo, Trio. Op. 86 (Trio) ... *F. Kuhlau*

ALTO FLUTE—

"Regret" ... ... *Kohler*

CYLINDER FLUTES—

Andante and Rondo ... ... (Duet) ... ... *Doppler*

Performers—Messrs. J. FINN, G. A. JAQUES, and C. BROWN.
Accompanist—Mr. J. C. LONG, Mus. Bac.

THE attempt to unfold the story of that branch of the family of musical instruments which forms the title of this Lecture is a task thoroughly agreeable to one devoted to the sweetest of pipes; but a pleasant work would be comparatively easy, and have a more satisfactory termination, if we were better informed on several stages of the flute's evolution.

This narrative must be incomplete, for of the early life of these instruments we know very little, practically nothing. It is no exaggeration to say that the infancy of the flute was passed in "the twilight of fable." The winds passing over broken reeds, or "the breathing of western winds over certain reeds," as Lucretius tells us, first suggested the making of the pastoral pipe.

But the numerous poetic, romantic, and fanciful stories of the flute and flautists told by ancient writers cannot be detailed now; so leaving Pan and Apollo alone, without trenching on the domain of fable, we come at once to the record of fact.

In the memorials of that wonderful country watered

by the Nile, where so much art and civilization originated, the earliest authentic chapters of the flute's history are to be found. The hand of time has passed gently over the mural decorations of many Egyptian palaces and tombs; on these the surviving work of the Egyptian artist, sculptor, and engraver tells distinctly that the flute in a primitive form was popular in the land of the Pharaohs thousands of years ago. The instrument pictorially represented is in different sizes; the frescoes lead to the conclusion that in those early days flutes were used in sets. Numbers of these pipes, rarely with more than three or four note-holes, have been brought to Europe from time to time, and they may be seen in the British Museum, the Louvre, and the museums of Florence and Turin, and there are excellent reasons for believing that many specimens have passed into private collections of antiquities. About fourteen or fifteen years ago the distinguished Egyptologist, Mr. Flinders Petrie, discovered a pair of double pipes while searching a tomb at Kahun, in the province of Fayoum, Egypt. They were brought to England, and became the subject of interesting lectures by Mr. T. Lea Southgate, who at that time made and obtained reliable copies of a number of the old Egyptian oblique flutes in the various museums at home and abroad. One of these copies lies before me. It will be observed that there is no embouchure or side mouth-hole, nor is the pipe stopped at one end. The absence of the side mouth-hole has led some antiquarians to hastily pronounce these instruments to be forgeries,

and in 1891 an eminent French flautist declared it impossible to sound them unless with a reed. But by reference to the ancient mural decorations, we get an exact idea of the method of sound production followed by those old Egyptian flute-players; moreover, their method obtains to-day.

FIG. 36.—ARAB PLAYING ON THE NAY.

In the East change comes slowly, and the descendants of the subjects of the great Rameses and Ptolemy use the same flute favoured by their forefathers twenty centuries back. Nor is the use of this

form of flute, the "Nay," as it is called, confined only to Egypt. To-day small members of the family are played by the peasantry of Greece and Bulgaria. These two instruments [the Lecturer held them in his hand] were purchased from shepherd-boys in those countries recently.

Practical experiment proves that musical tone can be elicited from these pipes by closing a part of the top of the tube with the under-lip, against which the pipe is firmly pressed, at the same time the lips are braced across the teeth, and a firm breath directed towards the uncovered edge of the tube.[1]

Certain musical wind instruments often called flutes were much used in ancient Greece and Rome, but it is not very easy to say whether the pipes we, to-day, could associate with that title, or any form of the Egyptian oblique variety, probably common enough in parts of those empires, were used in either the social or religious ceremonies of those old days. At the period when those countries reached the most glorious era in their development "flute" or its equivalent was a generic term; the Greek "aulos" and the Latin "tibia" included reed instruments, and we should describe the family as the "wood-wind."

There can be little doubt that the flute used by the unfortunate Marsyas in the great contest with Apollo was furnished with some sort of reed, and the same conjecture may be hazarded with regard to the pipe

[1] The "Nay," Greek, and Bulgarian pipes were here played.

played by the favourite of Demetrius, the beautiful but frail Lamia. Minerva would not have been horrified and shocked by the reflection of a distorted face, neither is it probable that the vain Alcibiades would have rejected the instrument, fearing a temporary loss of facial beauty, had not the pipes bearing the title "flutes" been fitted with reeds, the blowing of which was generally accompanied by a puffing or swelling of the cheeks.

It is assumed by various writers, and as I think correctly, that the ancient Egyptian pipe is the parent of the present flute.

The dates of some of the changes in the structure of this instrument can be stated, but there are many wide gaps which with our present meagre information it is impossible to fill.

We cannot say by whom, when, or where the most important part of the instrument, the embouchure or mouth-hole of the side-blown flute, or the mouth-piece or "fipple" of the recorder, was introduced. Probably the change from the old Egyptian to the present mode of sound-production was gradual, and extended over a long period of time. And there is some evidence pointing to this: Mr. Southgate possesses a curious pipe of the flute family which comes from Uganda, East Africa. It has four note-holes like the old Egyptian flute, and is sounded in precisely the same manner.

Attention may be directed to a notch or cutting at the top of the tube, which facilitates sound production.

Possibly this is one of the stages in the evolution of the side embouchure.[1]

It may be doubted whether any musical instrument ever enjoyed a longer or wider popularity than did the famous flute called the "Recorder." From very early days—how early it is not easy to say—but up to the middle of the eighteenth century its quiet, sweet voice was to be heard in many European countries. As there are numerous excellent specimens of this old pipe here, it will only be necessary to briefly explain its simple structure. It is an open pipe, with at least eight or nine note-holes. On early instruments the lowest hole is sometimes found in duplicate, in order that left-handed performers might finger that ventage with ease. In the case of the nine-holed instrument, it was customary to close one of the lowest holes with wax—either the right or left, as was convenient to the player. The instruments of late dates have conical bore. On the eighteenth-century Recorders (like the Chester set) there is often over the lowest hole an open standing-key controlled by the little finger. One or more keys to carry the scale downwards are to be seen on the larger and lower pitched varieties of all dates.

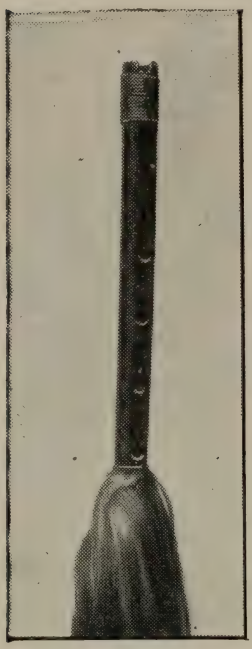


FIG. 37.—UGANDA FLUTE.

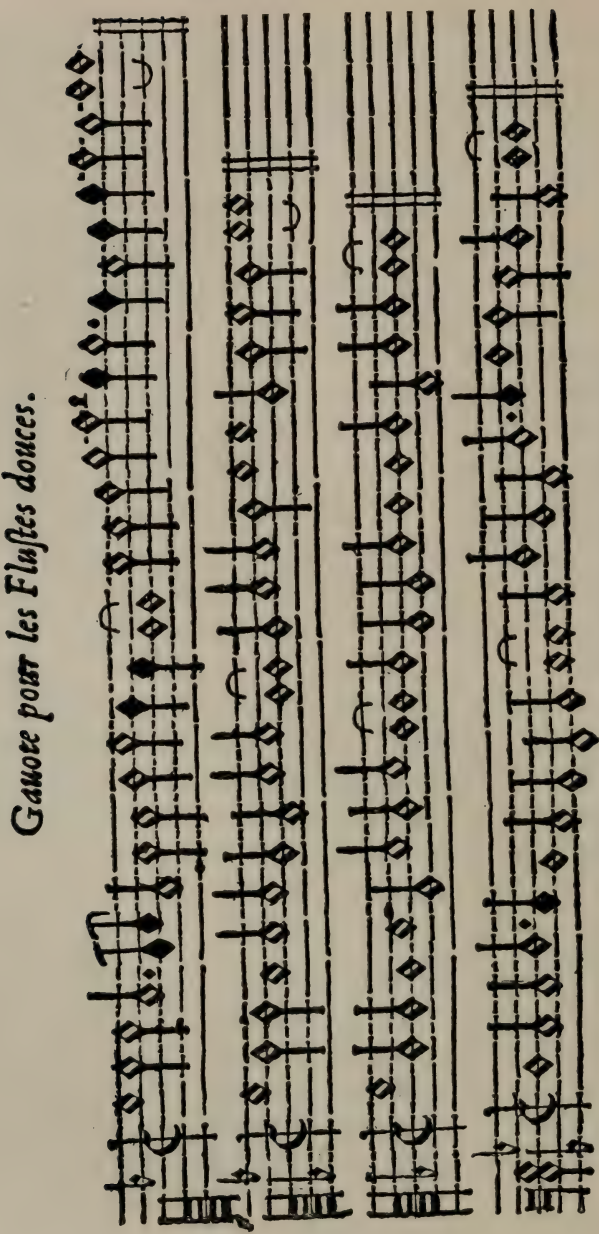
[1] Uganda pipe here played (hair ornament on end).

At the top of the pipe a block or "fipple" is inserted; this partially closes or narrows the upper part of the tube down which the performer directs a jet of air on to a cutting in the tube.

We know that there were recorder bands in Belgium, that the instrument was used in Italy, and that recorders were considered suitable presents for a great monarch may be inferred from the fact that an English king sent a "set" to a French sovereign.

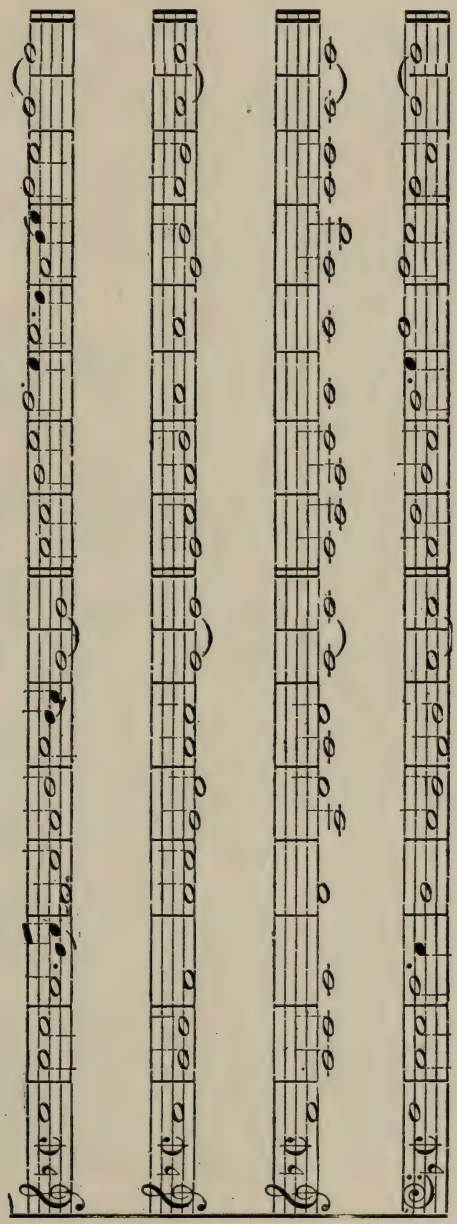
The ordinary flautist would perhaps be inclined to think that Henry VIII. had too much domestic worry, to say nothing of State troubles, to be able to devote any time to the art of music; but he appears to have been an enthusiastic flute-player. We learn from an inventory of his wardrobe that at Westminster alone he had about 150 flutes, most of which were recorders!

In two admirable papers on "Literature Relating to the Recorder," and "Hamlet and the Recorder," by Mr. Christopher Welch, there is to be found a mass of information about this long-favoured old instrument. In one of our great classics, Chaucer's *Canterbury Tales,* a notable character is the young squire who passes the greater part of the day singing and flute-playing. There can be little doubt but that the squire's flute was a recorder. Shakespeare, who is always happy in his references to anything connected with the art of music, refers more than once to the recorder, flute, and fife. In the fine speech of Enobarbus, in *Antony and Cleopatra,* Act ii. Scene 2, we are told that



QUARTETTE FOR FOUR RECORDERS. (MERSENNE.)

GAVOTTE POUR LES FLUTES DOUCES (IN MODERN SCORE).



the silver oars of Cleopatra's barge kept stroke "to the tune of flutes."

The Recorder Scene in *Hamlet* is so well known that it is not necessary to say more than this: the Recorder Scene is always badly done. The people who stage *Hamlet* certainly do not seem to know how effective a recorder quartet would prove.

Down to the time of Charles I. there were no less than six recorder-players in the royal household.

Some of the Puritan writers declaimed against the recorder, the playing of which they seem to have considered incompatible with Christianity.

Bilney, whose martyrdom is described by Fox, "could abide no swearing nor singing." It appears he could not abide the recorder. When at Trinity Hall, Cambridge, Dr. Thurly, afterwards bishop, used to play his recorder, whereupon, so we are told, poor Bilney would resort straight to his prayer.

As might be expected, Pepys has something to say about this interesting instrument. We find in the *Diary* under date April 8th, 1688, "To Drumbleby's, and there did talk a great deal about pipes, and did buy a recorder, which I do intend to learn to play on, the sound of it being, of all sounds in the world, most pleasing to me." Pepys would experience little trouble in learning to play the recorder, for we know from an earlier entry in the *Diary* that he had some knowledge of the flageolet, a small-fipple flute, with fingering slightly different from that of the recorder.

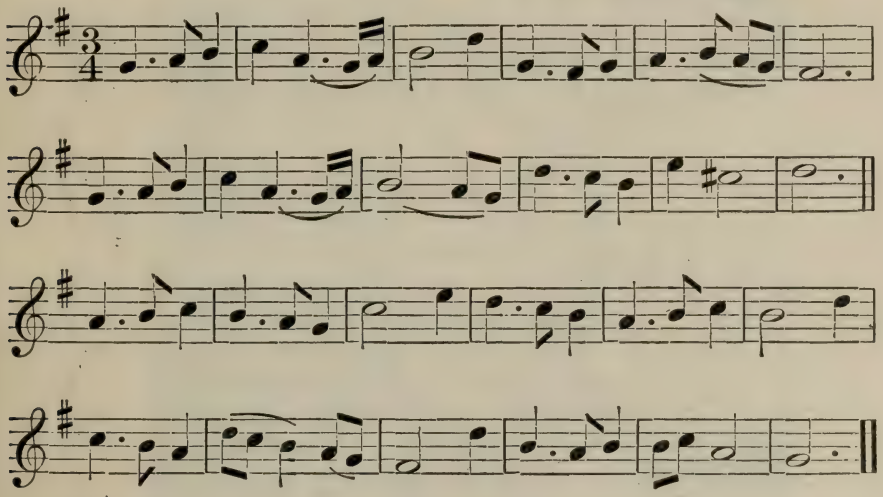
In 1683, just five years before Pepys commenced to

learn the recorder, Humphrey Salter issued the *Genteel Companion,* one of the most famous instruction books for the instrument. Besides tables of fingering, it contains a number of interesting airs.

"HAILE TO THE MERTAILLE SHADES."

Played on Tenor Recorder.

From "The Genteel Companion." H. SALTER (1683).



Mr. T. W. Taphouse, of Oxford, kindly lent me this and other rare books, together with some of the old flutes and recorders which are used to-day. I am greatly indebted to him.[1]

After retaining a prominent place in public favour for hundreds of years, we find that this sweet pipe was cast

[1] Tenor Recorder illustration—"Haile to the Mertaille Shades," etc.

FIG. 38.—FRONTISPIECE OF "THE GENTEEL COMPANION."
(From the Copy in the Library of the British Museum.)

THE

Genteel Companion;

Being exact Directions for the

RECORDER:

With a Collection of the Best and Newest *Tunes* and *Grounds* Extant.

Carefully Composed and Gathered by *Humphry Salter.*

LONDON, Printed for *Richard Hunt* and *Humphry Salter*, at the *Lute* in St. *Pauls* Church-Yard. 1683.

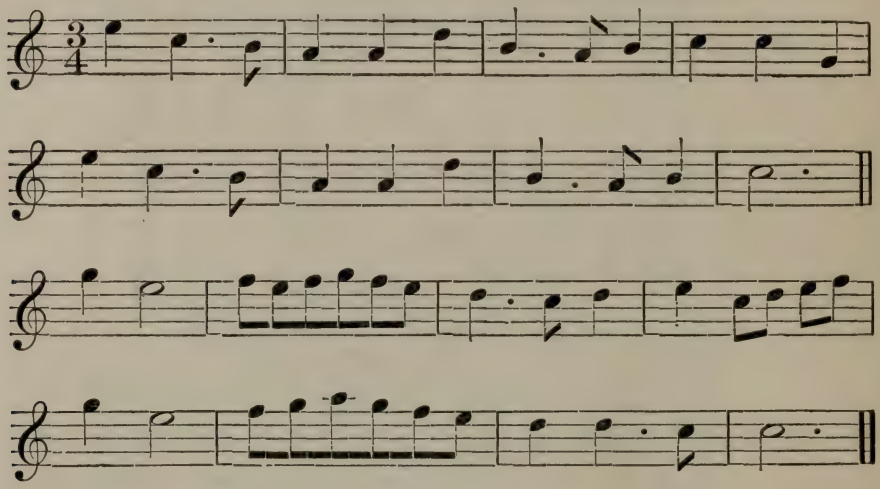
FIG. 39.—TITLE-PAGE OF "THE GENTEEL COMPANION."

aside. Like the viol, spinet, harpsichord, and gamba, it had to give way to a powerful rival. The so-called German Flute gradually displaced it. The cause of this loss of position is obvious enough. The beautiful tone of the recorder does not seem to have weighed against a limited compass and defective intonation. The

A MINUET.

Played on Treble Recorder.

From "The Genteel Companion." H. SALTER (1683).

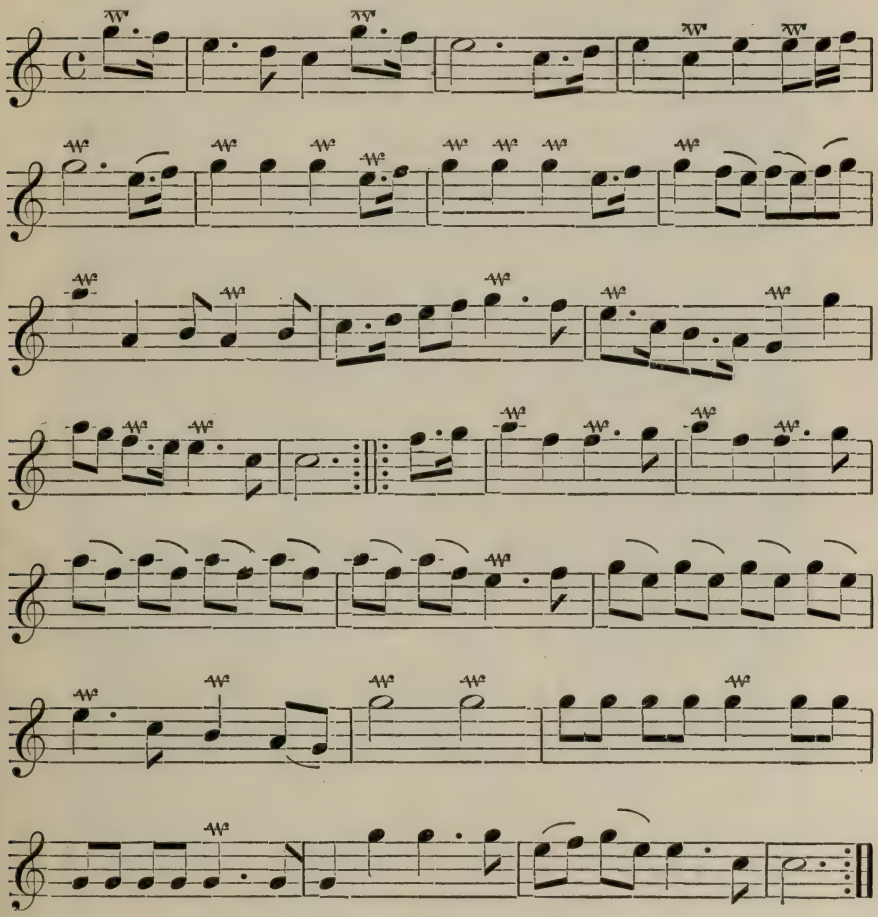


recorder has only a short scale of two octaves, the second of which is not easy of production, and no amount of skill on the part of the performer allowed any appreciable increase in the volume of the tone. So long as the German flute was only a cylindrical tube, the recorder seems to have been the more popular

instrument; but with the appreciation of the conical bore and the D♯ key, both of which added to the

"THE NEWEST NIGHTINGALE."

Played on the Flageolet.



resources of the so-called German instrument, the old pipe commenced to lose ground. Its restricted power

FIG. 40.—FRONTISPIECE OF "THE COMPLETE FLUTE-MASTER," BY JOHN TYTHER.

could not meet the increasing demands on the executant of instrumental music, and when still further improvements in the shape of closed keys for F♮, G♯, and B♭ were added to the favoured rival, almost making it a chromatic instrument, the musical life of the recorder terminated.

Passing reference has been made to the Flageolet, an instrument still to be heard. Pepys speaks of it. The instrument in use in his day was smaller than the one I have here, and the fingering was slightly different.[1]

Another member of this family to which attention may be directed is the Double Flageolet. Such instruments were made in France in the seventeenth century. Pepys speaks of a double pipe, and Bainbridge & Wood of Holborn Hill, about eighty or ninety years ago, made the one before me. This is probably the last member of the double-flute family, and it is interesting on that account. The ancients of Greece and Rome had their double pipes, but what they were like, their scale and tone, does not come within the scope of this Lecture.

Although we cannot trace the evolution of the embouchure of our present flute, there can but be little doubt of its antiquity. The method of blowing across a side-hole is hundreds of years old. Mr. Gevaert, of Brussels, has drawn attention to a representation of a flautist using a transverse instrument in a picture in a

[1] Here was played, from a copy of *Greeting's Collection of Airs* for the flageolet, which once belonged to Pepys, "The Newest Nightingale." Sir F. Bridge kindly sent me the copy.

THESAURUS MUSICUS:

BEING, A

COLLECTION of the Newest SONGS

PERFORMED

At Their *Majesties Theatres*; and at the Consorts in *Viller-street* in York-Buildings, and in *Charles-street Covent-Garden.*

WITH A

Thorow-Bass to each SONG for the *Harpsicord, Theorbo,* or *Bass-Viol.*

To which is Annexed

A *Collection* of *Aires,* Composed for two *Flutes,* by several Masters.

THE FIRST BOOK.

LONDON,

Printed by *J. Heptinstall* for *John Hudgebut.* And are to be Sold by *John Carr,* at the *Middle-Temple Gate* in *Fleetstreet,* and by *John Money, Stationer* at the Miter in Miter Court in *Fleet-street.* And at most Musick-Shops in Town. 1693.

FIG. 41.—TITLE-PAGE OF HUDGEBUT'S "THESAURUS MUSICUS" REDUCED.

cathedral in Kieff, South-west Russia. The picture is stated to have been painted early in the eleventh century. It so happens that within the last few months Mr. Gevaert's statements have been fully verified. Mr. T. Lea Southgate has made some inquiries, with the result that an English lady living in South Russia visited the cathedral, saw the picture, and has written a most interesting letter on the subject. The picture, in which the player of the transverse flute can be clearly seen, is in the oldest portion of the cathedral, a part of the sacred edifice which escaped destruction when the Tartars sacked the place in the year 1240.

FIG. 42.—TRANSVERSE FLUTE-PLAYER.

Another early representation of the transverse flute is to be found in *Riano's Notes on Early Spanish Music*. This is taken from the Cantigas de Santa Maria, a thirteenth-century manuscript. But besides painters and sculptors in countries widely separated, there were others devoted to art who tell something of the instrument. In one of his lyrics, Machault, a French poet of the fourteenth century, speaks of a transverse flute. After the open-

ing of the sixteenth century pictorial representations are numerous. Virdung (1511), Agricola (1528), Mersenne, and others give drawings and descriptions which show that the instrument was a cylindrical tube with six note-holes. Of course the scale was diatonic and very imperfect, as the note-holes were bored, not in their correct positions, but in places where they could be conveniently covered by the fingers. There are not many of these old cylindrical flutes in existence now, but I believe there are several to be seen in the museum of the Brussels Conservatoire of Music.

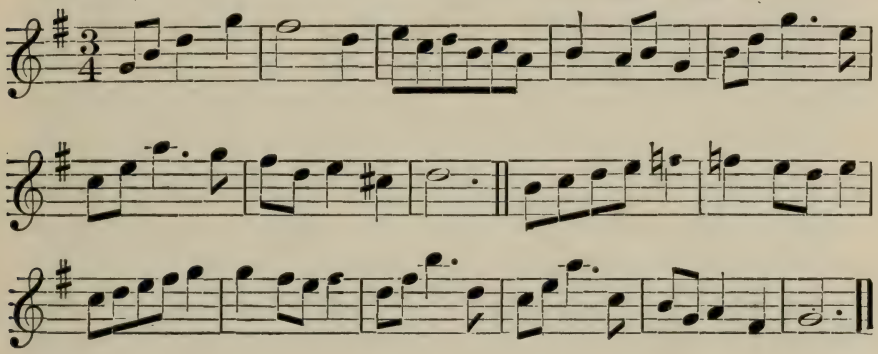
During the latter half of the seventeenth century the march towards the flute's improvement was begun. About the year 1660 a closed key for D♯ was placed on the tube, and some twenty years later a change was made in the shape of the bore. Thenceforth for about one hundred and seventy years the larger flutes were to have a cylindrical head-joint, roughly about one-third the length of the instrument, with the body conical or tapering towards the end. With the introduction of the conical tube the note-holes were made smaller, a plan which favoured the devices called forked fingerings, by means of which "accidentals" were produced. I have here an early one-keyed conical flute, probably made in France about 1690. If we may judge by a drawing in *Hottettere's Instructions for the Transverse Flute*, published 1699, it was precisely such a flute as this that was in use at that date.

Louis Hottettere was very celebrated as a flute-

performer. He had the good fortune to be the first musician to play the transverse flute in the orchestra of the Paris opera in 1697.[1]

MINUET.

Played on the Chevalier Flute. From "The Flute-Master" (*circa* 1730).



Jean Baptiste Loeillet, a Belgian, who is well spoken of as a performer on the harpsichord, and noted as a flute-player, is stated to have used the one-keyed conical flute at the Haymarket Theatre, London, 1705. Loeillet composed a good deal of music for the German and the common flute, as the recorder was often called in the days of its decline. This fortunate musician closed a prosperous career in 1728, leaving behind the substantial sum of £16,000.

It is quite certain that during the period now being dealt with the so-called German flute was making headway in various directions. It had a permanent

[1] Here the Chevalier Flute was played.

place in the orchestra, instruction books in several languages were frequently issued for it, and talented composers of different nationalities were giving it their best attention. Before the middle of the eighteenth century had been reached, Handel and Bach had written sonatas for the flute, which are still considered the greatest treasures of the flautist's library. In Holland, Mahault was popularizing the instrument by performances and by the publication of concertos, sonatas, duets, and trios.

Buffardin, a celebrated French flautist, was, as principal, using the one-key conical flute in a first-rate orchestra at Dresden in 1716.

In 1727, in London, Festing and Wiedemann (the latter by his exertions did so much to found the Royal Society of Musicians) held the first positions in the band of the opera-house.

But the most celebrated man associated with the one-keyed flute was Johann Joachim Quantz, who was born at Aberscheden, Hanover, 1697—the very year in which the transverse flute was to take a permanent place in the orchestra of the Paris Opera. The father of Quantz was a blacksmith, and at nine years of age the poor child had to assist in the family business. In the spring of 1707, when a little more than ten years old, he was an orphan. The kindness of an uncle and some friends ameliorated the sad circumstances in which he was left, and for some eight years after the death of his father he had opportunities of studying music in a theoretical and practical manner. In 1714 young

FIG. 43.—JOHANN JOACHIM QUANTZ.

Quantz commenced travelling, supporting himself by engagements as oboeist and violinist. Five years later he found himself in Dresden, where he seems to have been fascinated by the beautiful flute-playing of Buffardin, already referred to. He decided to adopt the flute, studied under Buffardin, and by his earnest practice soon became a skilful flautist. After a while his good taste and artistic rendering of slow movements, as well as considerable power in the execution of florid music, placed him in the front rank of German flautists.

That the imperfections of the one-keyed flute did not escape the notice of the musicians of the eighteenth century is well known.

In the year 1725 Quantz visited Rome, Naples, and other places in Italy, and meeting Hasse, who was studying counterpoint under the illustrious Scarlatti, expressed the wish for an introduction to the famous master. Hasse mentioned the request of the flautist on the occasion of his next lesson, whereupon Scarlatti said, "My son, you know that I cannot endure wind-instrument players; they all blow out of tune."

However, the flautist was eventually introduced. Scarlatti accompanied him in a solo, and appears to have been pleased with the performance. He afterwards composed two flute pieces for the man he had been reluctant to meet.

Quantz was the instructor and favourite of the great Frederick, whose amiable enthusiasm for the flute and music was in such contrast to other features of a stern character. In Germany the flute-playing of the great

warrior will not soon be forgotten. The national memorials in bronze and on canvas often exhibit Frederick as the flute-player. In the fine picture by Menzel now in the Berlin National Gallery, Frederick is to be seen playing the instrument of his choice at a court concert. In 1741 Quantz was appointed court musician, a post he held for thirty-two years. Besides inventing a tuning-slide for flattening the pitch, he added an E♭ key to the flute. This, however, was of little use, and was not thought much of by the flute-players of the day. The Germans assert that Quantz was the first to write specially for the flute; they say that prior to his adoption of the instrument, only little songs and dances were available. But when one recalls the sonatas for flute by Handel it may be doubted whether the claim can be sustained. As evidence of Quantz's industry as a composer some 300 concertos and sonatas which he left behind solidly testify.[1]

On the flute in use in the days of Quantz there were no note-holes for F♮, G♯, B♭, or C♮. When these notes occurred in a piece of music the flute-player had to produce them as best he could, and this he attempted

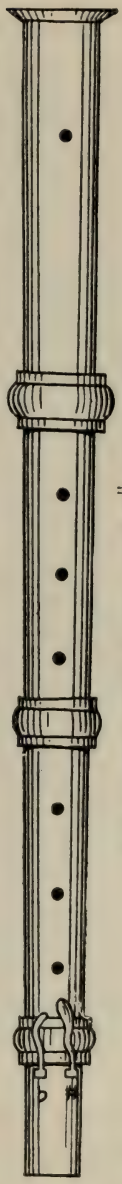


FIG. 44.—QUANTZ'S FLUTE, WITH D♯ AND E♭ KEYS.

Here was played Concerto in G by Quantz.

to do either by half-closing a note-hole or by using what was called a fork-fingering.

In either case the result was unsatisfactory, and when about the year 1774 closed keys for F, G♯, and B♭ were placed on the instrument, they soon came into general use. It cannot be stated to whom we are indebted for these important additions to the instrument, but Richard Potter, of London, made a flute with these keys in the year just mentioned. This instrument was taken to the Hague by a player named Vanhall and sold to the young Irish performer, Andrew Ashe. Joseph Tacet, a noted English flautist, is found using a flute with these keys a little later; indeed, he has been credited with their invention. Shortly after 1774, amongst other keys added to the instrument there was one for middle C and two for low C♮ and C♯. It was then only necessary to duplicate the F♮ key, and the familiar eight-keyed flute was completed.

But whilst keys were added which improved four or five semitones and their respective harmonics, thus increasing the resources of the instrument, the general intonation remained far from perfect. The reason, of course, was that originally the note-holes were placed in such positions as allowed covering by the fingers, and then the holes covered by the new keys were bored mid-way between the positions of the old finger-holes.

Prominent in the front rank of those who earnestly set to work in the eighteenth century to effect improvements was Johann George Tromlitz, a celebrated Saxon flautist and composer, author and flute-maker, who

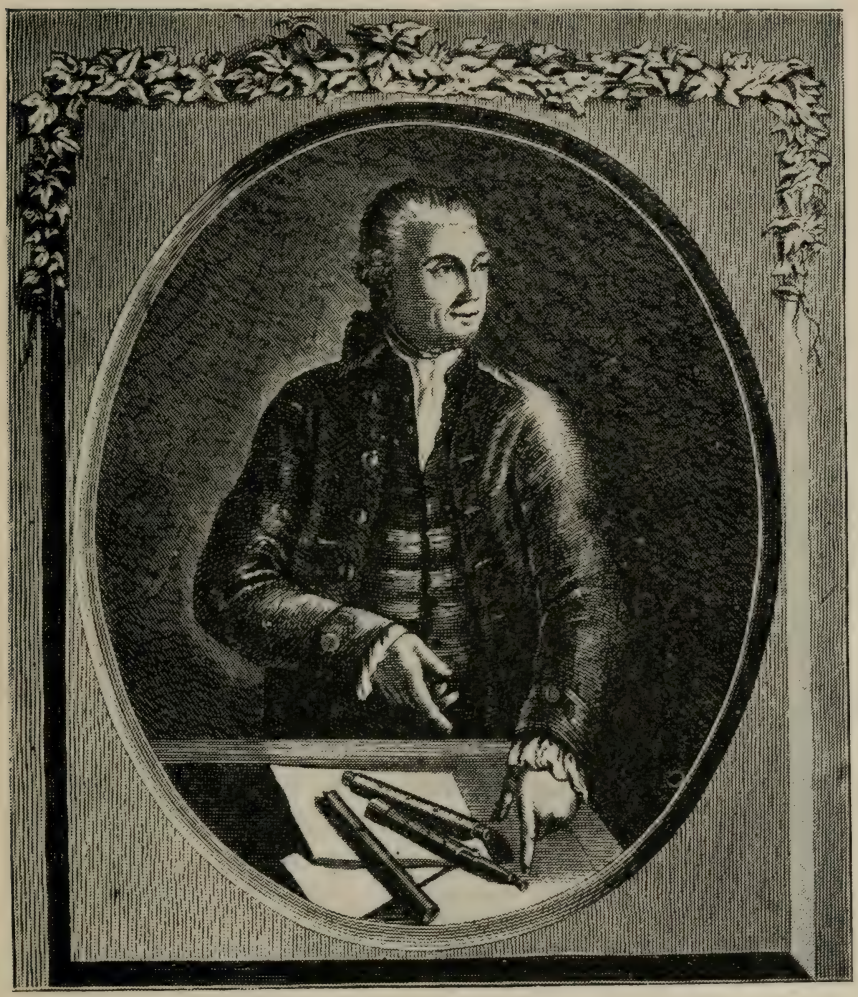


FIG. 45.—JOHANN GEORGE TROMLITZ.

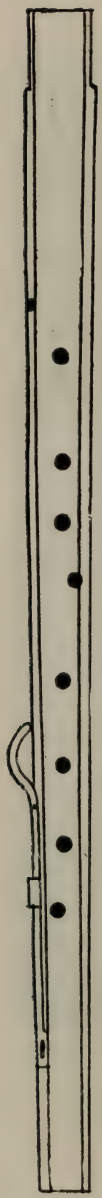


FIG. 46.—DR. POTTGIESER'S FLUTE.

settled in Leipsic in 1760. Many years did he devote to his favourite instrument, and valuable were the suggestions he made on the subject of flute reformation. Recognizing the bad tuning and unequal tones of the instruments in general use, it became the object of his ambition to make a flute, as he tells us, "which should be perfectly in tune and possess an agreeable, powerful tone." To secure this end he foresaw the probable need of giving up the current method of fingering. In his last work, published as the eighteenth century was closing, there is to be found a novel scheme of fingering for a new chromatic flute with but one key. The plan seems to have had many original features in it, but it attracted little attention at the date of publication. In 1803 an enthusiastic amateur flute-player, Dr. Pottgieser, finding "the defects of the ordinary flute to be false tuning, unequal tone, and limited means of execution," "most of the scales false, difficult or uncertain, and some of them have all these faults," so he

FIG. 47.—DR. POTTGIESER'S RING KEY AND CRESCENT.

says, devised plans for the removal of what were beginning to be intolerable evils. The proposals were interesting enough, they were apparently modelled on those of Tromlitz, and necessarily failed on the same grounds. Either Tromlitz or Pottgieser could have succeeded had they only realized that keys must be used on flutes so long as human beings have only the present number of fingers. Since the days of Tromlitz and Pottgieser the keyless chromatic flute has been many times tried, but it has never met with favour. To cover the thirteen or fourteen open holes of such an instrument is not at all easy to most persons with the present supply of digits.

That a new kind of mechanism was to play a part in the reformation of the most popular of musical wind instruments was probably first perceived by a native of these islands. In 1808 a distinguished Oxford scholar, the Rev. Fred Nolan, patented an extremely novel key for the flute. This was an open-standing G♯ key, the touch of which encircled the F♯ hole. Apparently the idea was new and of some value, but the plan was yet too crude to be of much use, and nearly a quarter of a century was to pass before a ring-key was to be applied to the flute which should exactly meet the requirements of the performer.

In this brief and hurried sketch, the end of the story of what is to-day called the "old flute" has been nearly reached. Originally of diatonic scale, it was necessary to bore the note-holes required for the first octave at such places on the tube as allowed of convenient

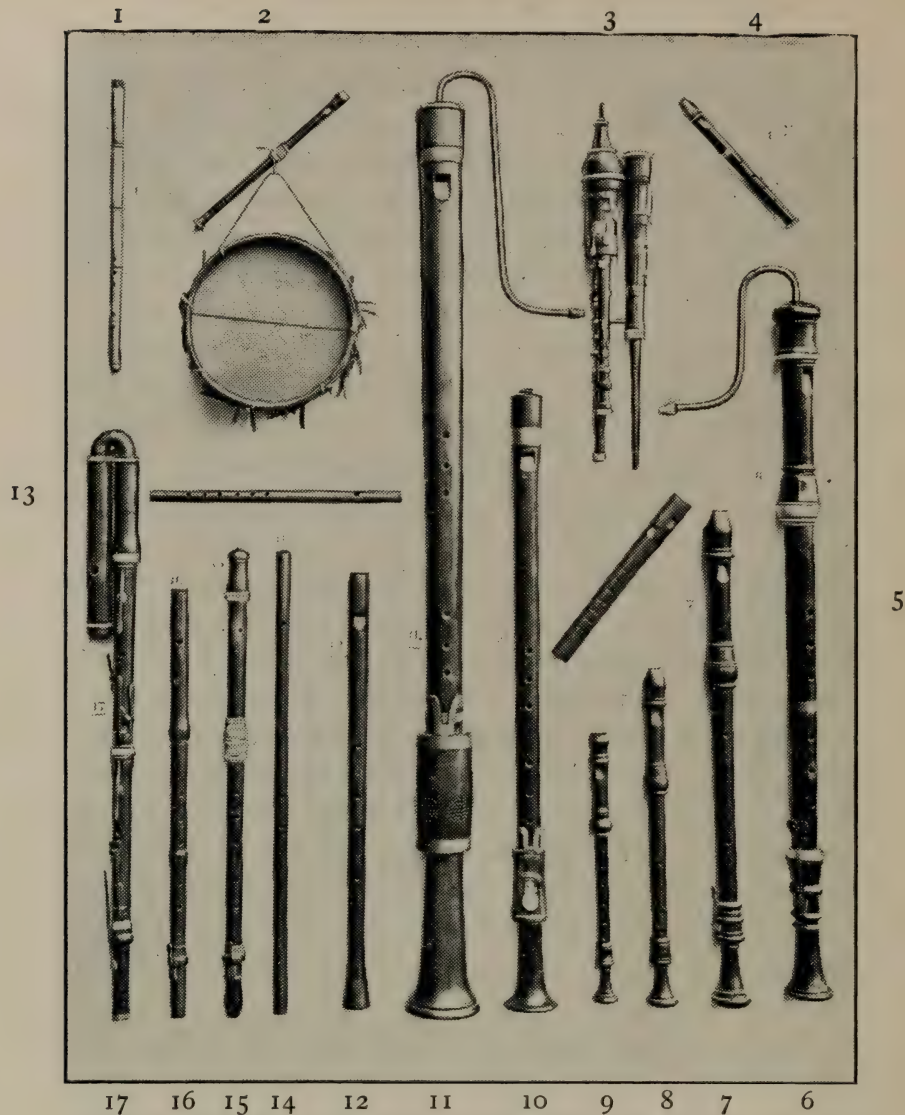
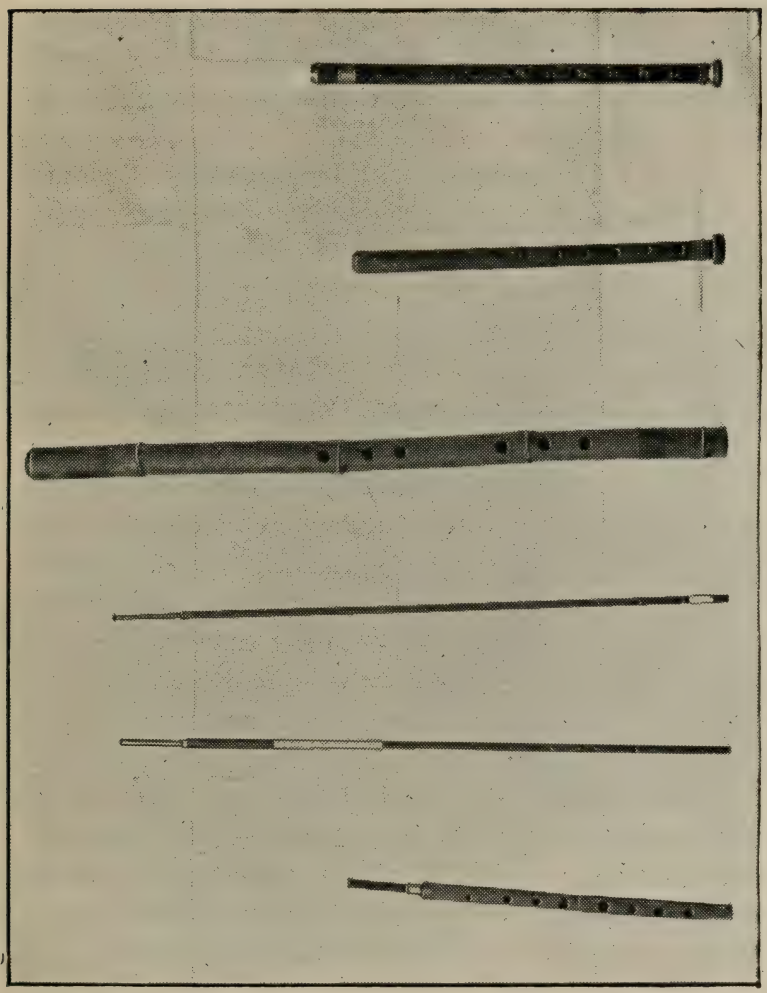


FIG. 48.—RECORDERS, FLAGEOLETS, AND FLUTES (GALPIN COLLECTION).

1, Vertical Flute (Nay), Egyptian; 2, Pipe and Tabor, English, eighteenth century; 3, Triple Flageolet, English, *c.* 1800; 4, Flageolet, French, eighteenth century; 5, Double Flageolet, German, early eighteenth century; 6, 7, 8, 9, a set of Recorders, English, eighteenth century; 10, 11, 12, Treble, Mean, and Bass Recorders, as used *c.* 1600; 13, Fife, English, *c.* 1800; 14, Flute, as used *c.* 1600; 15, Flute by Chevalier, French, *c.* 1670; 16, Flute formerly belonging to Quantz, German, *c.* 1720; 17, Bass Flute, English, 1810.

Recorder, Flute, Fife, Etc.



1 2 3 4 5 6

FIG. 49.—FLUTES AND FLAGEOLETS (SOUTHGATE COLLECTION).

1, Akmin Flute, *c.* 1500 B.C.; 2, 3, Maket Flutes, *c.* 1100 B.C.; 4, "Nay," Egyptian; 5, Shepherd's Pipe, Greek; 6, Shepherd's Pipe, Roumanian.

covering by the fingers. The kind of tuning resulting from this haphazard naturally brought reproaches on the instrument and its performers. "What is worse than one flute?" some one asked Cherubini. Smartly came the answer, "What is worse than one flute—why, two, of course!"

It is only fair to performers and makers to say that they endeavoured to remove defects that were very patent. When a note-hole was much above its theoretically true place, they made it small, and thus slightly improved the intonation of that particular note; but such a practice weakened its power. Some note-holes were made larger, and a device called chambering was resorted to.

During the first forty years of the nineteenth century the flute was enormously popular in England, and scarcely less so on the continent of Europe. Good performers abounded. Several London publishers specially interested themselves in flute music, its publication and importation; journals like the *Flutonican* were issued to numerous amateurs and professors devoted to this instrument; and firms like Wessel and R. Cocks must have sunk large capital in flute compositions, for which there was a regular demand. In every European country there were great flute-soloists—in France, the artistic Tulou; in Germany, the elegant Furstenau; whilst the fame of such a virtuoso as Drouet had gone over the globe. In our own country the powerful tone and voluble technique of the celebrated Charles Nicholson gave the foreign

artists who visited our shores much ground for thought and speculation. Regarded in his own day as phenomenal, the tone produced by Nicholson is still a tradition. Besides the celebrated artistes mentioned, there were numerous less-renowned exponents of the power and beauty of the instrument, and some composers who devoted themselves specially to it. The greatest of these was Frederick Kuhlau, often called "the Beethoven of the flute." From the point of view of those devoted to the instrument, he ranks among the immortals. The numerous compositions in admirable classical form—sonatas, trios, duets, solos, and one quartet—which he wrote during a too short life are still justly regarded as the most beautiful works in the flautist's library.[1]

FIG. 50.—FREDERICK KUHLAU.

[1] Here was played Andante and Rondeau by Kuhlau on an eight-keyed flute.

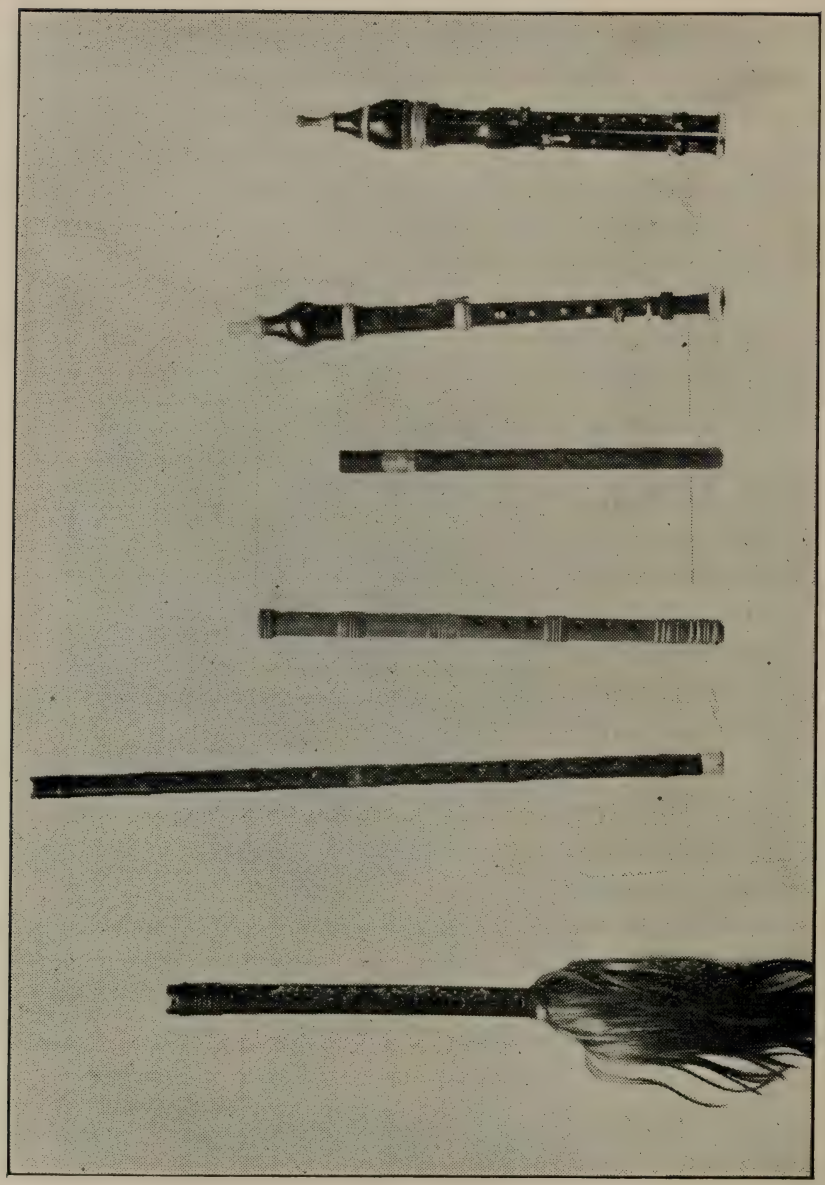


FIG. 51.—FLUTES AND FLAGEOLETS (SOUTHGATE COLLECTION).
1, Uganda Pipe; 2, Chinese Flute, Sue; 3, Hungarian Flute; 4, Flute, Andaman Islands; 5, Flageolet, Bainbridge, Holborn Hill; 6, Double Flageolet, Bainbridge, Holborn Hill.

Recorder, Flute, Fife, Etc.

The Fife.

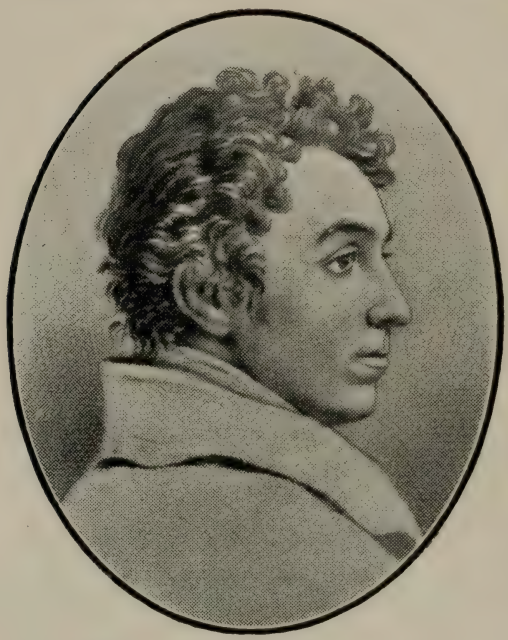
A small transverse flute, called the Fife, has been in use in England and other European countries for hundreds of years. Of simple structure, the performance of dances, marches, and melodies was easy, and these recommendations made it a favourite. There are references to the fife in many famous books. Shakespeare speaks of the "wry-necked fife." In association with the drum it has for centuries supplied the martial and other music of army bands. Until a comparatively recent date its tube was cylindrical and had no keys. It is now conical, and keys for the semitones are to be found in most of the small flutes which have taken the place of the old fife.

The Piccolo.

The small flute called the Piccolo, giving forth sounds an octave higher than the so-called concert flute, is often effectively employed in the orchestra. Glück, Beethoven, Weber, and Handel have made appropriate use of it. But it is very shrill, and unless carefully written for may give a vulgar character to music. Sir Arthur Sullivan perceived this, for when scoring *Ivanhoe* he dispensed with the ordinary "D" piccolo, substituting one in "G," thus securing brilliancy without vulgarity. In the popular programme, the piccolo solo is often a favourite.[1]

[1] Here was played "Sylvia" on the piccolo.

One of the most memorable dates in the annals of the instrument is 1831. In that year Theobald Boehm, the celebrated inventor, composer, and flute-artist, visited London for the first time. During his sojourn he played flute-solos at the Philharmonic and other first-class concerts with such success that he was invited to come again to our shores on musical missions. A man of very superior attainments, he was resourceful and well equipped as a mechanic owing to the circumstances of his early life. Whilst in London he made an improved flute. As far as I know, only the drawing of that instrument survives, and this clearly shows that Boehm thoroughly understood the cause of the flute's bad intonation, and further that he had luminous ideas as to the means to be used for its correction.



Yours most truly
Theobald Boehm

FIG. 52.

On the 1831 flute, as I call this instrument, the old fingering for the left hand was unaltered, but the note-holes were better placed, and the A hole was covered by an open-standing key. There was nothing novel about this—a similar key can be seen on an old flute in the museum of the Conservatoire of Music, Paris. But on the right hand of this flute is to be seen the ring-key mechanism which, greatly improved a year later, was to mark the period of the flute's reform. The 1831 flute had an open-standing G key connected with two ring-keys; the fingering for F♮ and F♯ was the same as that of Boehm's later flute.

But Boehm was not satisfied with this instrument, he saw that it was really possible to do something better. At the close of the London season, 1831, he returned to Munich; at once he set to work and soon completed the instrument known as the flute of 1832.

On this flute the holes are of nearly uniform diameter; they are in such positions as to allow the performer to play in better tune, and the tone is equal. All holes are open except that of D♯. It will be seen that the ring-key has been applied to the left hand. The mechanism of the 1831 flute has been improved—the first finger

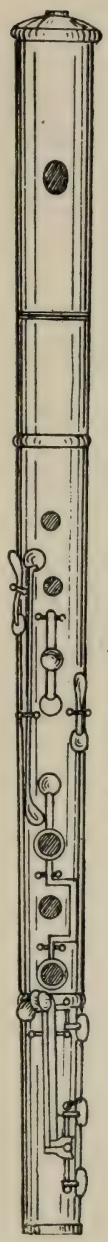


FIG. 53.—BOEHM'S FIRST MODEL, 1831.

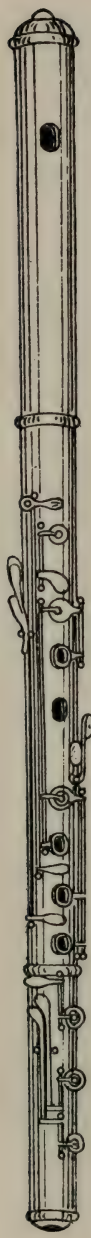


FIG. 54.—BOEHM FLUTE, 1832.

of the right hand now controls B♭ by means of a ring-key.

Having mastered the new fingering, Boehm at once submitted the instrument to the musical public. He played solos on it in Munich and in Paris. The instrument was exposed for sale in London at 79 Cornhill, but the conservatism of many performers stood in the way of the immediate adoption of the new instrument; most of the makers were opposed to it also. After a few years it began to come into use in France, owing to the efforts of the well-known performers, Camus, Dorus, and Coche. In England its popularity commenced when it was played by Richard Carte and John Clinton. Then a very lively controversy sprang up in connection with the new flute. Not only was the new instrument derided, but certain persons went so far as to state that Boehm had merely copied the design of the new flute

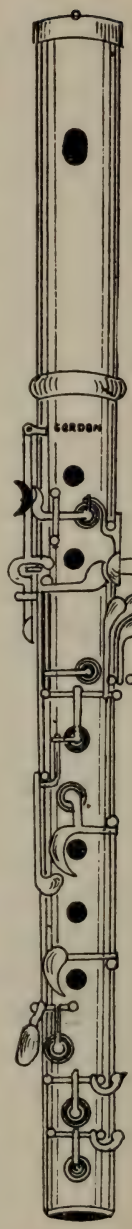


FIG. 55.—GORDON FLUTE.

which, so it was averred, was invented by a Captain Gordon. The charge was absurd. Before Boehm met Gordon he had already made the flute of 1831, and any one can see that, so far as mechanism goes, he has, on the 1832 flute, only extended the use of the ring-key.

In Mr. C. Welch's *History of the Boehm Flute* the story of Boehm's connection with Gordon is exhaustively dealt with, and in a masterly manner; those who care to examine the evidence which frees Boehm from the charge of plagiarism can do so in that work. In 1846 Boehm completed another flute which almost immediately superseded the conical model of 1832. This is the so-called cylinder flute. The tube of this is cylindrical for about two-thirds of its length, the head-joint tapers in the upper part. The contractions and its form can be seen in the silver flute here.

At the great Exhibition of 1851 one of the jurors, Berlioz, who was a practical flute-player, interested himself in the flutes exhibited. On one occasion, after alternately playing on an old eight-keyed flute and Boehm's latest instrument, he asserted that the old flute "was only fit to be played at a fair." Though this cylinder flute has been generally adopted in England, France, and America, its merit was for a long while denied in Germany. The increased power and altered character of the tone is so marked that even now conductors like Herman Levi will not allow its use in their orchestras. Rudolph Tillmetz, one of Boehm's best pupils, relates that on one occasion at

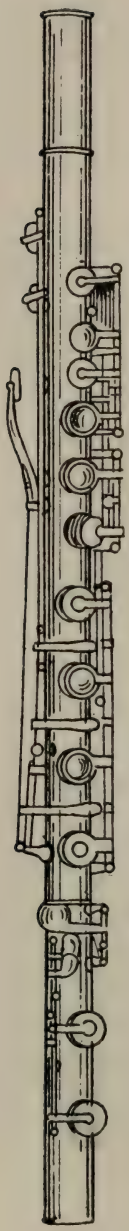


FIG. 56.—CYLINDER FLUTE (BOEHM), 1851.

Bayreuth he and a colleague were using silver flutes, when Wagner was conducting. After the entry of the flutes, the Reformer in anger protested. "No," said he, "they are not flutes; they are cannons."[1]

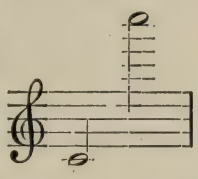
FIG. 57.—HEAD JOINT, BOEHM'S CYLINDER FLUTE.

Since 1846 some changes have been made in the size of the note-holes; they are now larger than on the early cylinders, and some makers and others assert they have found absolutely correct positions for all the note-holes, thus ensuring pure intonation. As regards the cylinder-flute, Badger, the New York flute-maker, was amongst the earliest to put forward this claim. Unfortunately for Mr. Badger, in point of intonation his flutes were not so good as those by the makers in England and France.

Some departures from the simple Boehm plan of fingering have found favour in this country. Amongst the best and most popular of these is that called the Carte '67 patent. The fingering of the silver alto flute here is on that system. Certain

[1] Here was played Barnett's Andante on a cylinder flute.

fingerings are duplicated, and there is a return to old fingerings in other instances, while the open-keyed plan is still retained.

The modern flute, like the older instrument, has a scale of three octaves extending from  (a few higher notes can be produced, but they have no musical value). Within this compass music in any key and passages of great rapidity can be performed. The quick reiteration of intervals wide apart is not easy, but, generally speaking, the agility of the flute in legato passages is remarkable. The device called double-tonguing allows of great speed and distinctness in staccato passages. With all these advantages it must be admitted that in the third octave the performer has to contend with considerable difficulties; the higher notes are apt to become sharp, and in the upper octave what is called "cross-fingering" sometimes hampers execution. In the orchestra the flute-player finds tremulo passages in thirds and fourths, such as have been written by Meyerbeer in *L'Africaine;* Verdi in *Otello;* and Leoncavallo in *Bajazzo;* often extremely difficult, especially in the third octave.

The Alto Flute.

Something has been said about sets of recorders, and there are several old flutes of low pitch to be seen in this Exhibition; but a proper quartet of flutes is not to be found in the ordinary musical score. Haydn

makes wonderful use of three equal flutes in the *Creation;* and the effect is so fine that one is tempted to remark that possibly the result would have been more beautiful had a flute quartet been available. It is often said that flutes of low pitch have a feeble tone in the lower register. There may be some truth in this; yet we know that Lully in one of his famous ballets, composed in 1681, had a quartet of flutes, the lowest part of which is only possible on a bass flute. Some time after the completion of the cylindrical instrument, Boehm devised a low-pitched flute, which deserves the attention of musicians. This—the alto flute, as it is called—has a fine, powerful, flute-like tone in the lower register; its noble quality should prove of value to the composer when scoring for the orchestra.

The instrument you are about to hear has been kindly lent by Messrs. Rudall, Carte & Co. The fingering is on the Boehm & Carte 1867 patent pattern.[1]

FIG. 58.—ALTO FLUTE.

Flute Literature.

Of music for the flute and the part the flute has in the modern orchestra there is

[1] Here was played "Regret" on the alto flute (Koehler).

little time to say much, and a paper on the subject would be necessary to adequately tell of the compositions bequeathed us by the writers who have specially devoted themselves to the instrument. Those who affect to believe that no good music has been written for the flute may be invited to examine the works of Kuhlau, Walckiers, and Tulou in old style, and the compositions of Jadassohn and Joachim Anderson in the new. How extensive the flute's literature is may be inferred from a recent guide which, though far from complete, catalogues no less than 7,500 works for the instrument.

Here this brief sketch terminates. How striking has been the change in the structure of the instrument can be seen in the comparison of the one-keyed and Boehm's cylinder flutes. The increased power and improved intonation has no doubt also been noticed. Occasionally, in connection with the modern flute, one hears a lament about loss of quality, just as if there was nothing else we have given up with the old pipe. Undoubtedly there was something attractive about the old flutes. We are still interested in them, but they are of the past. The present and future are for us, and the art of to-day requires the use of musical instruments duly advanced in the stage of perfection as will serve it worthily.[1]

[1] Here was played Andante and Rondo (Doppler).

MUSIC IN ENGLAND IN THE YEAR 1604.

By SIR FREDERICK BRIDGE, M.V.O., M.A., Mus. Doc.

Instrumental (1)—

"O Mistris Myne" (From "Morley's Consort Lessons," 1599. "Divers Exquisite Airs arranged for Treble Viol, Citterne, Lute, Pandora, Bass Viol, and Recorder") ... ... *Anon.*

"Minstrels' March," for Treble, Mean, and Bass Shawms ... ... (16th Century)

Pavin for four Recorders (from "Tabourot's Orchesographie" ... ... (1588)

"The Earl of Oxford's March," for Three Cornets, Bass Sackbut, and Regals ... ... (16th Century)

Church Music—

Part of "Te Deum" in the Dorian mode with elaborate Organ Accompaniment ... ... *Tallis* (1520-1585)

"If ye love Me" (Anthem) ... ... *Tallis* (1520-1585)

Organ Prelude ... ... *F. Coperario* (1600)

Instrumental (2)—

Popular Dances of the Period ... ... *Various*

Secular Vocal—

"It was a Lover" (Song). With Virginal and Bass Viol Accompaniment. (From "The First Booke of Ayres," 1600) ... ... *Morley* (1557-1604)

Music in England in 1604

"The Frog Galliard" (for Six Instruments and Voice. From "The First Booke of Ayres," 1600) *Dowland* (1562-1620)

"All creatures now are merry-minded" (Madrigal) ... *Bennet*

"Adieu, Sweet Amarillis" (Madrigal. From "The Triumphs of Oriana," 1601) ... ... *Wilbye*

INSTRUMENTAL (3)—

(*a*) Prelude in G (for Spinet) ... *O. Gibbons* (1583-1625)

(*b*) Lord Souche's Maske (for Six Instruments. From "Morley's Consort Lessons").

The Instrumental and Vocal Music has been intermingled for contrast and convenience of the Wind Instrument players.

Performers—Miss M. BURMESTER, A.R.A.M., Miss K. RUTH HOWELL, Mrs. M. TAYSEN, A.R.C.O., Mrs. T. W. REYNOLDS, Mrs. F. W. GALPIN, Mrs. J. E BORLAND, J. FINN, Rev. F. W. GALPIN, J. E. BORLAND, Mus. Bac., T. R. CROGER, E. BUTTAR, W. TOWNSEND, and the Lecturer.

Singers from the Westminster Abbey Choir.

I AM to speak to you on a very large subject—the subject of music in 1604. That was a very memorable year. In that year our Company was re-formed, and the Exhibition we are now holding is to celebrate the Tercentenary of the granting of our charter by that excellent monarch King James I., who knew what he was about, and who gave various privileges to musicians. And quite right too; musicians have always been loyal subjects, they have always supported the Crown and served the Constitution. So James I. was very wise in granting this charter. I intend to let you hear some of the music in use at the time of the issue of our charter, and

also say something about the composers of the day; but I can do this only in a general way.

I have divided my Lecture into three parts—

1st. Instrumental and church music.

2nd. Instrumental and secular vocal music.

3rd. Instrumental music.

I shall touch in a general way on these several heads, and shall say something in my introduction to the illustrations of my Lecture about the writers of the music of the period. We shall have a couple of those splendid madrigals from the *Triumphs of Oriana*, and then an example on the clavichord of a Prelude written by Orlando Gibbons, one of my greatest predecessors at Westminster Abbey. That, ladies and gentlemen, is what I purpose to put before you this afternoon.

First of all, a few words as to the course of music which has led up to the position in which we find ourselves in 1904. Music in England from the reign of Henry VIII. to that of Elizabeth made important strides. King Henry VIII. was a good musician. He is described by one of the ambassadors of the Doge of Venice as "so gifted and adorned with mental accomplishments of every sort that we believe him to have few equals in the world. He speaks English, French, and Latin, understands Italian well, *plays almost on every instrument,* and composes fairly." This was in the year 1515. And we are told that the ambassadors were, after dinner at Greenwich, taken into certain chambers containing a large number of instruments, upon which the secretary of the ambassadors played, and played so

well that one of the courtiers said that he was certain the king would wish to hear him, for he (the king) "practised day and night."

The love of the king for music was a great encouragement to others. Sternhold, who was Groom-of-the-Chamber to Henry VIII., versified fifty-one of the Psalms, and caused musical notes to be set to them, thinking the courtiers would sing them instead of their sonnets; but we are told that *very few did so.*

The Reformation had, of course, a considerable effect upon the music of our nation, and we still revere the names of Redford, organist of old St. Paul's, and of Edwardes, organist of the Chapel Royal. For the revised services music had to be provided, and the composers of the day set themselves to supply this need. At the period of which I am speaking Marbeck's music, Tye's anthems, and Tallis's services were no doubt in use in our churches.

The love of Queen Elizabeth for music is well known. The following lines, prefixed to a musical publication in 1573, show how the queen's encouragement of music was appreciated:—

> "The Queen, the glory of our age and isle,
> With royal favour bids this science smile;
> Nor hears she only others' labor'd lays,
> But, artist-like, herself both sings and plays."

It was during her reign music became a necessary part of every gentleman's education. There is a story about a young man who went out to dinner, and was asked

by his hostess to read off a part in a madrigal at sight; and when he said he could not do it, they asked "Where he had been brought up!" The next day he met old Morley in London, and begged him to teach him music.

There was an old play by Skelton, in which a character was introduced who could not sing, and he says—

> "Would to God it would please you some day,
> A ballad book before me for to lay;
> And learn me to sing do, re, mi, fa, sol;
> And when I fail, bob me on the nol."

Another example of the importance of music in the education of a "Compleat gentleman" is the chapter devoted to music in a work under this title published by Peacham in the reign of James I. He says, speaking of those who dislike music, and quoting an Italian proverb (which he admits he dare not quite adopt) —"*Whom God loves not*, that man loves not music"— "But I am verily persuaded that they are by nature very ill-disposed, and of such a brutish stupidity that scarce anything else that is good and savoureth of virtue is to be found in them." He adds, "I desire no more of you than to sing your part sure, and at the first sight." I greatly fear we have many gentlemen—and ladies too—who cannot do this nowadays.

I must not forget to mention the publication of a book of Madrigals in 1588 by Nicholas Young. This work no doubt influenced our composers, and eventually led to the collection called the *Triumphs of Oriana*, pub-

lished by Thomas Morley in 1601. Truly, the sixteenth century brought forth a race of musicians in England equal to that produced by any foreign country. Erasmus, speaking of England in 1604, said it had the most handsome women, kept the best tables, and was most cultivated in music of all people in the world. Well, in two of these respects we are all right now; but in regard to the third I am not quite so sure. You know which two I mean—the pretty women and the well-filled tables; but I do not know that we are so accomplished in music. Still, that was what was said of us in 1604. Now, that was a time when many great musicians were living and working. Of course, to-day, I refer more particularly to English musicians and English music; but it is only fair to mention such Continental composers as Peri, the composer of the first operas *Dafne* and *Eurydice* (the latter being the first opera publicly performed), and Carissimi, who did so much for the oratorio, and whose works were so very useful to our dear old friend Handel when he was pressed for time. To these names might be added Croce and Monteverde—with his orchestra of thirty-six instruments, his notable innovations as regards counterpoint, and his new orchestral effects which so astonished his band that they struck because of all the difficult things he wanted them to do.

To come back to our own country at the time of which I am speaking, there were Byrde (apt pupil of his master, Tallis, who died about twenty years before the time I am speaking of), Bull (the first Gresham Professor of Music), Wilbye, Morley, Dowland, Bennet,

Edwardes, Weelkes, and Orlando Gibbons—surely a splendid force, splendidly endowed! No musician can make himself acquainted with the works of these men, both theoretical and practical, without feeling a glow of pride in our English school of music of that day. What a deal of ground they covered. Byrde and Bull composed for the clavier and the organ; Bennet, Morley, Wilbye, and Ravenscroft wrote vocal and instrumental music; Orlando Gibbons, who almost equalled Palestrina in his church music, wrote some admirable chamber music and fancies, with Jenkins opening the way for Purcell's sonatas and the string quartet.

Morley possessed great talent, and he made that wonderful collection of madrigals called the *Triumphs of Oriana.* One of these *Triumphs* will form one of my illustrations this afternoon. Morley also did a great work for us in writing his text-book, *A Plaine and Easie Introduction to Practical Musique*, published 1597, which up to the present day has proved a great guide to the musical student. This is saying a good deal, for there are many books that we make a fuss about now that will not last three hundred years.

I am going to let you hear first of all this afternoon a piece arranged from *Morley's Consort Lessons.* This collection was published in 1599, and dedicated to the Lord Mayor of London of the day. The contents are most interesting, because they are written for a band of the period. One of the tunes was popular when Shakespeare was in the middle of his life, and we find it preserved by Morley as one of the "Divers exquisite

airs." This little book is adversely criticized by Dr. Burney in his large, and in many ways admirable, book, but many of his remarks are extremely bitter and often ignorant.

"Master Morley — supposing, perhaps, that the harmony which was to be heard through the clattering of knives, forks, spoons, and plates, with the jingling of glasses and conversation of a city feast, need not be very accurate or refined—was not very nice in setting parts of these tunes, which are so far from correct that almost any one of the city 'waits' would, in musical cant, have vamped as good an accompaniment."

This is Master Burney's opinion; but I think I am just as good a judge, and I do not believe he ever heard any of these tunes. We have not got a complete set of these parts, and until a few years ago there was only one of these parts available. They were not published together, but in six different books, which were very likely destroyed during the Fire of London, which burned so many irreplaceable treasures. The only part left was one for the viol, in the Sacred Harmonic Society's great library. I went to the British Museum and found the flute part—it is for the recorder. Therefore, I do not believe that Burney ever heard this music; Dr. Cummings has a catalogue of Burney's library, and it is not mentioned in that. When I had got the two parts of this little song, I had to make up my own bass; this I did out of my own head, like the man who said he made a fiddle out of his own head, and

had wood enough left to make two more like it. A little time after I was staying with Sir John Stainer at Oxford. We went into the Bodleian Library, and between us, somehow or other, we asked for a work, and up came the missing citterne part of this little book. Sir John was very pleased, but I do not think I was at first, for it was the harmony part, and I did not know whether the bass I had made would be found to be correct; but only in two places had I made any alteration from the original bass.

The citterne was popular as an easy instrument to go with the voice. One was often found hanging up in the barbers' shops; while a man was sitting to be shaved, he could take this down, sing some favourite song and accompany himself with a few simple chords.

In connection with this Exhibition the pandora part turned up, and now we have four of them, which has enabled me to have the piece played this afternoon. The lute part has yet to be supplied, but, strictly speaking, we have got the real thing, which had not been played for two or three hundred years until it was played before their Royal Highnesses the Prince and Princess of Wales the other day.

I shall now let you hear this little piece, "O Mistris Myne," first played by the band and then sung by one of the boys.[1]

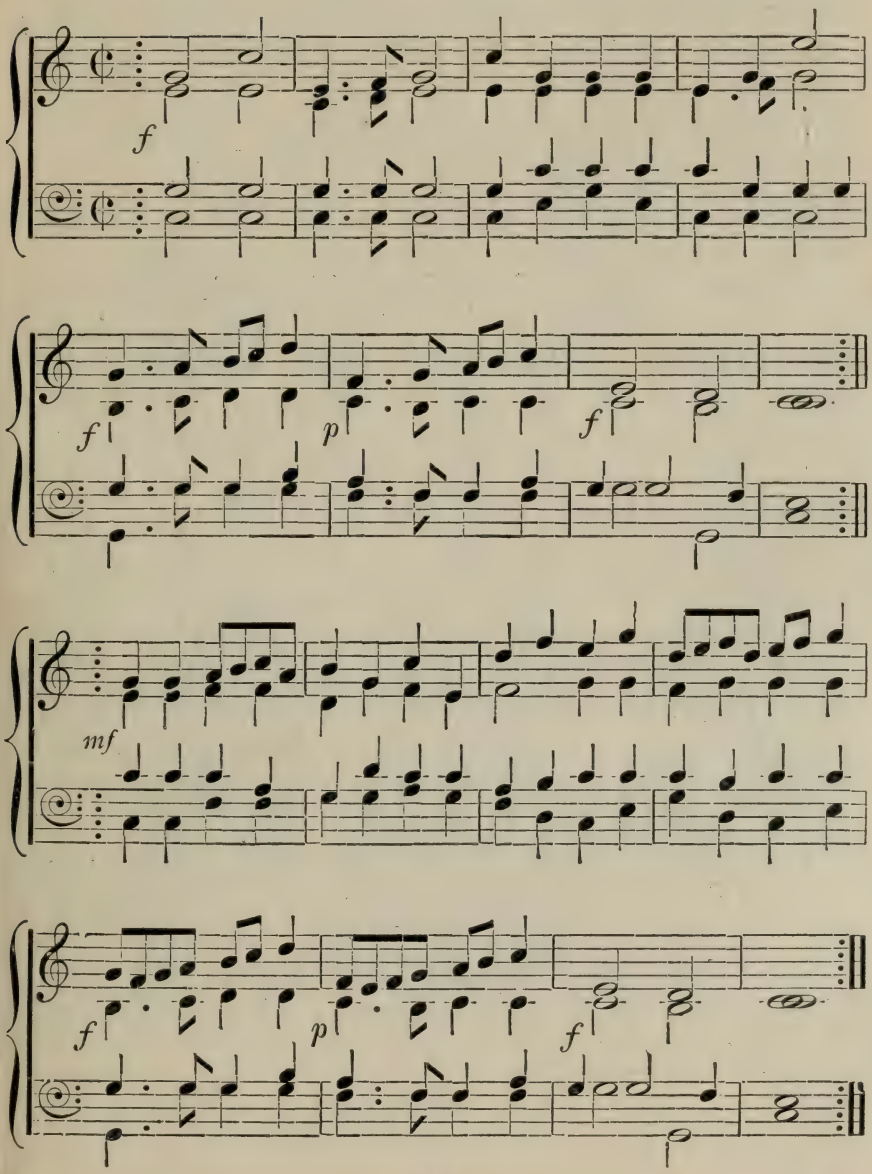
I am going to follow this by "Lord Souche's Masque"

[1] "O Mistris Myne," *Morley's Consort Lessons*, 1599.

Music in England in 1604

LORD SOUCHE'S MASKE.

GILES FARNABY (*b.* 1560).



(which is a march).[1] In all probability this has not been heard for some two hundred and fifty years.

I want you to listen to the reading of this interesting old march, and to note what an ingenious effect is obtained by the use of the cittern. The sweeping of the notes of the chord by the use of the plectrum gives an accent which adds materially to the music.

This maske will be played on the same instruments as "O Mistris Myne."

On the next page will be found illustrations showing all the six instruments for which Morley wrote in his *Consort Lessons*. These are (1) cittern with four double strings (wire) played with a plectrum; (2) flute (a tenor recorder) with one key—the date on this is 1600; (3) treble viol, made by Henry Tay, 1632; (4) lute by Ranwolf, 1593; (5) bass viol by Henry Tay, 1611; (6) pandora furnished with six double strings (wire). The bows of the treble and bass viols are also shown. All the stringed instruments have frets on the finger-board. These come from the Galpin Collection. They have probably not been played in consort for nearly three hundred years, and it is interesting to hear given forth the music Morley wrote so long ago, when concerted music was just beginning to arise.

I am going to give you another little piece of Morley's, because it is a very beautiful specimen of a song written

[1] Sir Frederick Bridge here read a letter from Lord Zouche, in which he stated that he thought the Lord Souche referred to must be Edward le Souche, who died in 1665. He was a Constable of Dover and Warden of the Cinque Ports.

FIG. 59.—INSTRUMENTS FROM THE GALPIN COLLECTION.

for the spinet and bass viol accompaniment. It is an example of Shakespearean music, and shows Shakespeare's intimate knowledge of the ways of musicians at the time our charter was granted, and I do not think they have changed much. In those days the actors did not sing, and so professional singers were introduced without any reference to the play whatever. In *As You Like It*, Touchstone meets two pages. One page says—

"Well met, honest gentlemen.

Touchstone. By my troth, well met. Come sit, sit and a song.

Page. We are for you; sit i' the middle.

2nd Page. Shall we clap into 't roundly, without hawking, or spitting, or saying we are hoarse, which are the only preludes to a bad voice?"

That was how singers behaved in 1604, and we have not improved since then. We all know what frightful colds and hoarseness professionals get at a minute's notice, if they do not want to sing.[1]

Before we leave Morley, I may mention that a tribute to his memory was composed by the Poet Laureate of the time, Michael Drayton, who said—

"Such was old Orpheus' cunning
That senseless things drew near him
And herds of beasts to hear him;
The stork, the stone, the ox, the ass came running!

[1] Duet: "It was a Lover and his Lass" (Morley). Sung by two choir-boys, accompanied by Sir Frederick Bridge on the spinet and by Mr. Galpin on the bass viol.

Morley! but this enchanting
To *thee*, to be music-god is wanting,
And yet thou need'st not fear him.
Draw thou the shepherds and the bonny lasses;
And envy him not storks, stones, oxen, asses."[1]

My next piece is a "Pavin" for four recorders (1588). These are very old English, straight or vertical, flutes, the instrument being made in one piece throughout. The "Pavin," or "Peacock," is a dance which takes its name, some say, from the fact that the ladies wore very long trains to their dresses, which they manipulated like the spread of the tail of a peacock. Others say it is from the fact of the dancers being arranged in one of the figures in a circle like the manner in which the peacock spreads its tail.

We come next to the "Earl of Oxford's March," composed in honour of John de Vere (sixteenth century), for three cornets, bass sackbut, and regal [Sir F. Bridge playing the latter instrument]. These old English marches, dignified and grave, were very different from the French quick marches. A French marshal once said to —— that the English march was too slow and heavy, to which —— replied, "Slow as it is, it has traversed your master's country from one end to the other."

I must touch for a short time upon the church music of the period. The first thing I will ask you to listen to is part of the "Te Deum" with a very florid organ

[1] Here was played on three shawms, "Minstrels' March" (sixteenth century). For treble, mean, and bass shawms.

accompaniment. It is written in the Dorian mode (Tallis), and we often sing it in the Abbey. I shall play it this afternoon on the pianoforte instead of the organ.

The next piece of organ music on the programme is written by a very distinguished musician of the day, who was interesting because he was music-master to James the First's children—Coperario. His name, however, was not Coperario, but plain John Cooper. He went to Italy to study, and came back "Signor Giovanni Coperario." The owner of the organ on which I am going to play this piece says it was built in 1602, in Antwerp. The pipes are made in the shape of a thistle, probably in compliment to the Stuarts in passing into their hands. It was with the Princess Elizabeth, daughter of Charles I., in Carisbrooke Castle at the time of her death. It has been restored by Mr. Head, no doubt with very good results.

I will now play a little piece on the regal, composed by Dr. Bull. I must allude to him because he is the composer of "God save the King." He was a very remarkable man, and was appreciated in the city of London. When King James and the Prince of Wales came to the Merchant Taylors', we are told that the king dined alone, and that Dr. Bull discoursed music the while upon a pair of organs; and for such service Mr. John Bull, Doctor of Music, was made free of the Company. Dr. John Bull was admitted to the livery of the Company for the pains he took playing before the king and for playing the music gratis. This is probably

the very piece he played before the king, and it is supposed to have suggested the tune of "God save the King."

We pass on now to a little specimen of the dances of the period, from *Lady Neville's Virginal Book.* This is for the viol and piano, and is entitled "Green Sleeves." It is alluded to in Shakespeare's *Merry Wives of Windsor,* where Mrs. Ford says—

> "I shall think the worse of fat men, as long as I have an eye to make difference of men's liking: and yet he would not swear, praised women's modesty, and gave such orderly and well-behaved reproof to all uncomeliness, that I would have sworn his disposition would have gone to the truth of his words; but they do no more adhere and keep place together than the hundredth psalm to the tune of 'Green Sleeves.'"

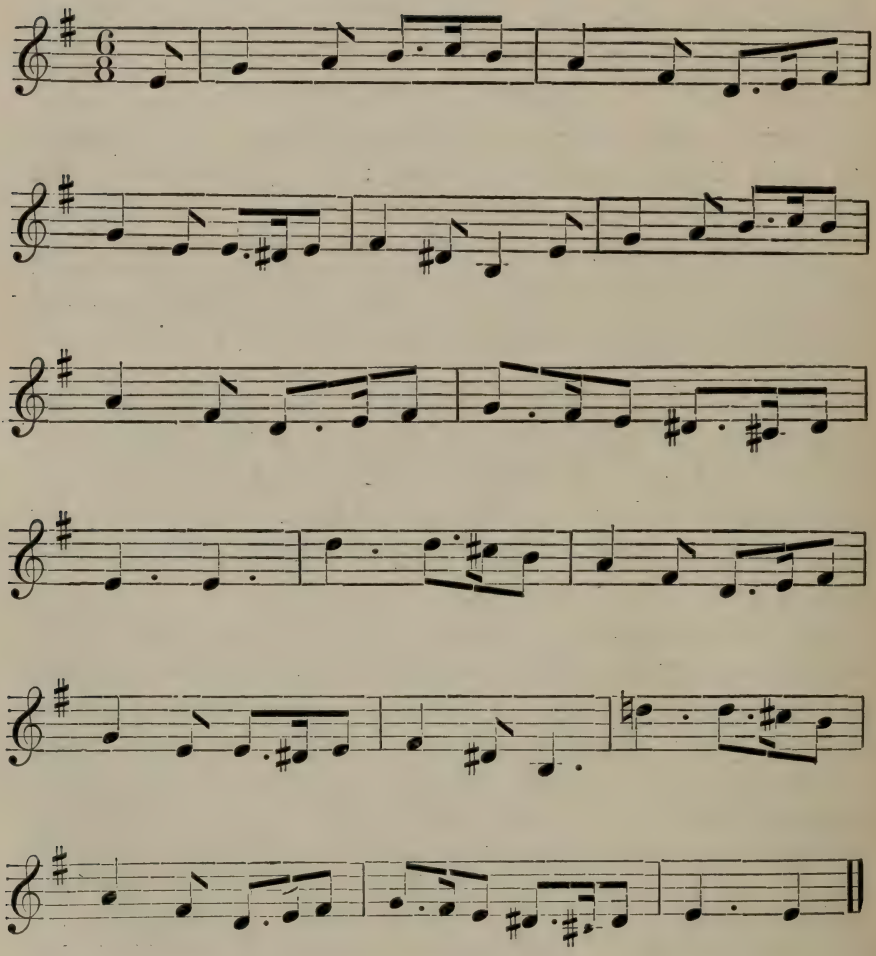
This tune is indeed ancient. According to the Registers of the Stationers' Company, it was licensed to Richard Jones in September 1580, but the ballad connected with it is much older than this. The merry air is found in most of the virginal, lute, cittern, and dance books of the period.

Another musician of the period is Orlando Gibbons—a great name. He was appointed organist of the Chapel Royal in 1604. (You see I keep coming round to the year of our charter.) Later, he was made organist of Westminster Abbey (in 1622). He was a great favourite of the Lord Keeper, and we have a remarkable account of his performance in the Abbey at an organ recital. The Lord Keeper "procured the sweetest music for organ and voices of all parts for his

English Music

"GREEN SLEEVES."

Oldest copy known (1594).



friends in the Jerusalem Chamber, where were the greatest singers the world had." When the French ambassador came to England to arrange about the marriage of the Princess Henrietta Maria and Prince Charles, Orlando Gibbons was asked to play by the dean.

Now I am going to give you two or three specimens of Orlando Gibbons. The first is an "Amen," which I adapted from one of his anthems and used at the coronation of his Majesty King Edward VII. Any one here who was present then will remember the great effect it produced. At the rehearsals of the ceremony, at which noblemen and a great many high officials were present, they always asked us to sing that "Amen." I want you to hear it as a specimen of Orlando Gibbons' music, and I may say that the anthem itself was composed for King James when he was in Scotland—the king who gave us our charter.

I wish you now to listen to a specimen of Gibbons' Fancies for strings—two viols and a bass. They were the precursor of the string quartets, and led to Purcell's sonatas. The following is the dedication:—

"To the pattern of virtue and my honourable friend, Mr. Edward Wray, one of the Grooms of His Majestie's bed Chamber.

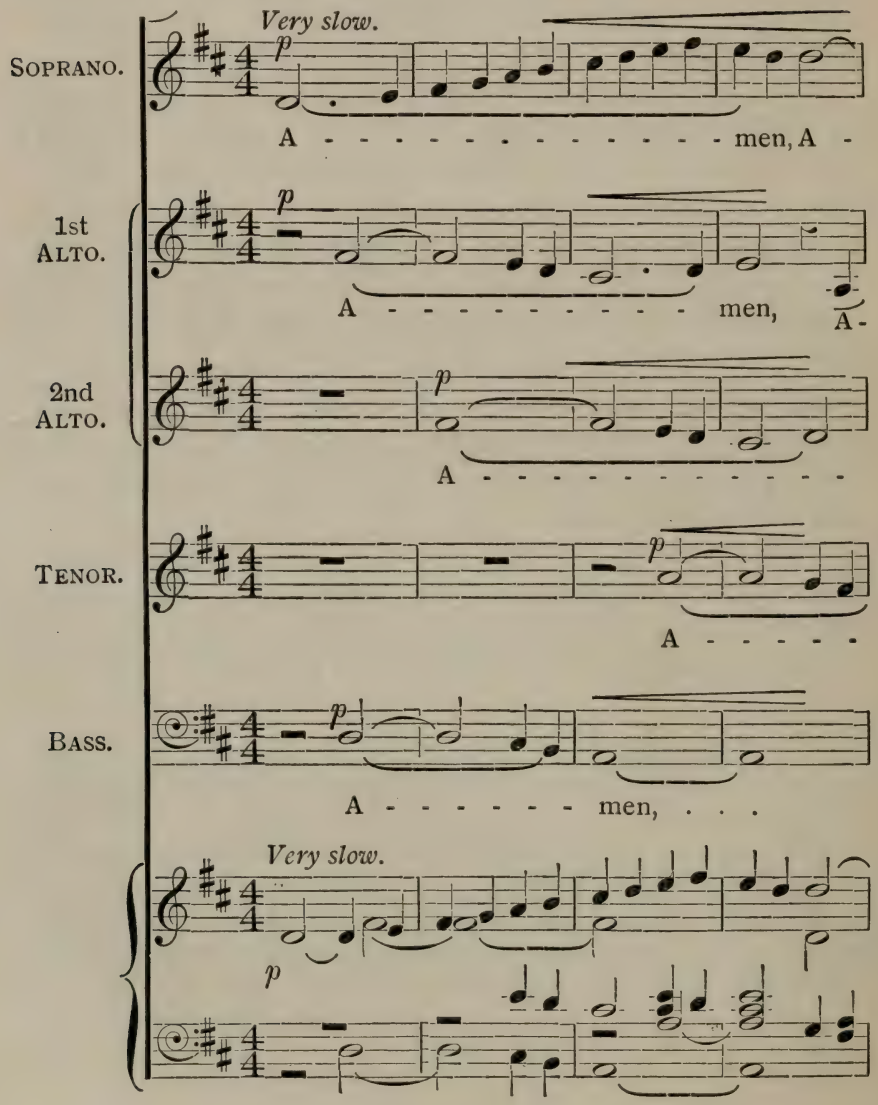
"SIR,—It is not the worthiness of the werke but my affection which I unfainedlie present; and having no other means to expresse it, I heartily intreat you to accept of this until I shall find a better way to discover the same, so shall I rest one of those that most honor you.

"ORLANDO GIBBONS."

English Music

THREEFOLD AMEN.

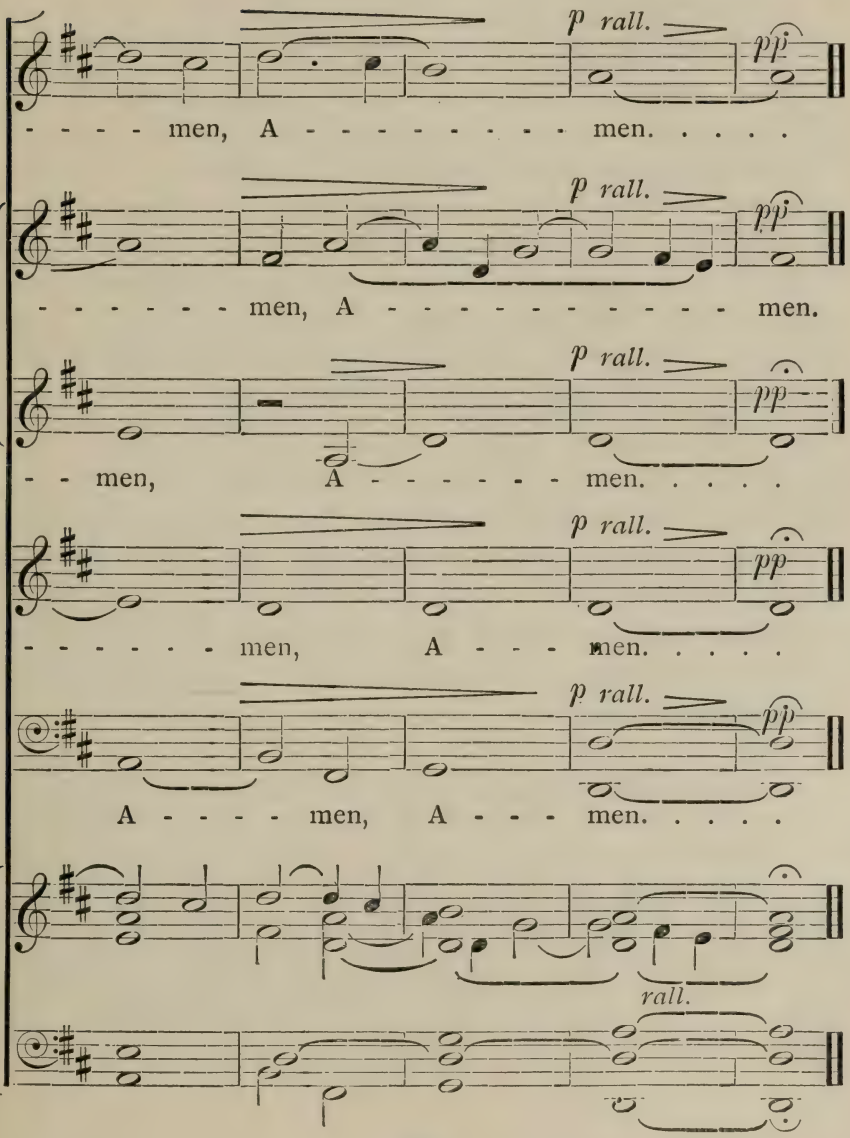
Adapted by Sir FREDERICK BRIDGE.
(For the Coronation of King Edward VII.)



Music in England in 1604

THREEFOLD AMEN.

ORLANDO GIBBONS.



English Music

I want you to listen to a very beautiful specimen of Orlando Gibbons' music—viz., Prelude in G for Spinet, which Mrs. Borland will play.

I wish now to show you the state of the church music of the period. I do not think it was generally known, until our present Dean of Westminster, who is so interested in music, discovered that in 1620 Orlando Gibbons gave an organ recital in the Abbey. This was when the French ambassador came to England to arrange about the marriage to be entered into between Prince Charles and Princess Henrietta Maria. The ambassador was entertained at a supper in the Jerusalem Chamber by the Lord Keeper, but before the supper he was taken into the Abbey, preceded step by step by flambeaux, and at his entrance the organ was touched "by the best finger of that age, Mr. Orlando Gibbons," while the choir sang three special anthems. That is the report of an organ recital given in Westminster Abbey by Orlando Gibbons. This account of the singers of the Abbey and churches is quite different from an account given by Dean Earle in a book called *Microcosmography*—

"The Common Singing Men in cathedral churches are a bad society, and yet a company of good fellows, that roar deep in the church, deeper in the tavern. They are the eight parts of speech which go to the syntaxes of service, and are distinguished by their noises much like bells, for they make not a concert but a peal. Their pastime or recreation is prayers, their exercise drinking, yet herein so religiously conducted that they serve God oftest when they are drunk. Their humanity is

a leg to the residencer, their learning a chapter, for they learn it commonly before they read it; yet the old Hebrew names are little beholden to them, for they miscall them worse than one another. Though they never expound the Scripture, they handle it much, and pollute the Gospel with two things—their conversation and their thumbs. Upon working days they behave themselves at prayer as at their pots, for they swallow them down in an instant. Their gowns are laced commonly with streams of ale, the superfluities of a cup or throat above measure. Their skill in melody makes them the better companions abroad, and their anthems abler to sing catches. Long lived for the most part they are not, especially the bass, they overflow their bank so oft to drown the organs. Briefly if they escape arrest they die suddenly in God's service; and to take their death with more patience, they have wine and cakes at their funeral, and now they keep the church a great deal better, and help to fill it with their bones as before with their noise."[1]

Now I want to say one word about the state of organ-building at that time, and must not omit to add that we have in the Exhibition a stand of organ pipes which date back from 1604 up to the present day. One of these pipes was made by Robert Dallam, a celebrated organ-builder of the period, who was born in 15—, at Chorley in Lancashire, and who had a most extraordinary career. He was sent to take an organ to the Sultan of Turkey as a present from the queen,

[1] Here the choir rendered two madrigals—"All creatures now are merry minded" (Bennet), and "Adieu, sweet Amarillis" (Wilbye). The latter was composed by John Wilbye a few years before the collection, the *Triumphs of Oriana*, was made. It is a most beautiful madrigal, and has a lovely finish in the major key.

for which the Levant merchants paid (you may be sure the queen would not pay for it). It took him about six months to go to Turkey in a sailing-boat, and he fell in with pirates. He took with him a pair of virginals to practise on during the voyage. When he reached Turkey, and opened the box containing the organ, he found that all the glue had melted and the whole thing was in pieces, and you may be sure he took a very "gluemy" view of it.

The Lecturer then went on to describe that this organ was a very novel piece of mechanism, and was worked by clockwork. There were all manner of birds which sang. First of all the clock struck twenty-two, then there was a chime of sixteen bells, and the organ played a song of five parts twice over. It was set to play at a certain time. The Grand Seigneur, after hearing it, asked if it would play again, and the attendant said it would in an hour's time. The attendant then went to Dallam, who stood outside, to ask if it would play again, and Dallam told him that if he touched a little pin with his finger it would play at any time. The Grand Seigneur said it was very good, but he wanted to know what the keys were for. Dallam was called in to play upon the keys, and did so in great trepidation, as he was not sure that his head would not be cut off. He was afterwards rewarded by forty-five pieces of gold, and was glad to get outside safely. All the same, it was giving an organ recital under very sensational conditions. We have an organ-pipe in this box made by that very man, Dallam.

You shall next hear a solo, by a choir-boy, a piece called "The Frog Galliard," for six instruments and voice, by that celebrated musician, Dowland. It is now known as a song—"Now, O now we needs must part."

Now, I hope I have done something to show you the state of English music when we started our Company. On reading my *Times* this morning I found, dealing with the Salvation Army, an article which I think very applicable to the present occasion, and I cannot conclude my lecture better than by reading you the same:—

"One feature of the demonstrations of last week, and indeed of the whole movement, is to be noted. Other religious reformers, and notably Luther and Wesley, have relied much upon the might of music. To no movement of the kind has it been so vital as to the Salvation Army. It came in singing; it has gone on singing; music has been its very life. 'The Salvation Army,' said the General, 'believed in music and meant to have more of it, inside and out. . . . One of his own ambitions was to fill the world with the music of Heaven. . . . The Salvation Army wanted more music in their halls, in the streets, in workhouses, wherever they went—and they would have it. They would sing salvation round the world.' The music which is in demand may not be of a high order. It may not be an attribute of the best music that it should tend to 'warm, awaken, and encourage men.' But the 'General' has, in the words which we have quoted and in the policy which he struck out, come near expressing a truth which has been present to some of the deepest minds of all ages, which have thought that harmony and sweet sounds sank into the recesses

of even rough natures, there to work wonders. We may not be far off great things, even if not always those which the Army has most at heart, when multitudes are taught to express in joyous, if rude, uncultured song, their deepest feelings. That may prove the 'way out' of much darkness and misery."

I have endeavoured in the brief time available for my Lecture to tell you something about the sacred, secular, and instrumental music of our country three hundred years ago, and also to let you hear some few specimens of music current at that time. Perhaps I may fitly conclude with the following detailed account of English instruments of the Elizabethan epoch which is given by Michael Drayton (1563-1631), contemporary and friend of Shakespeare, in his great work entitled *Poly-Olbion*, the first part of which was published in 1613:—

"The English that repined to be delayed so long,
All quickly at the hint, as if with one consent,
Strook up at once and sung each to the instrument;
(Of sundry sorts there were, as the musician likes)
On which the practiced hand with perfect'st fingering strikes,
Whereby their right of skill might liveliest be expressed.
The trembling lute some touch, some strain the violl best,
In settes which there were seene, the Musick wondrous choice
Some likewise there affect the Gamba with the voice,
To shew that England could varietie afforde.
Some that delight to touch the sterner wyerie chord,
The Cithron, the Pandore, and the Theorbo strike;
The Gittern and the Kit the wandering fiddlers like.
So there were some again, in this their learned strife,
Loud instruments that loved, the Cornet and the Phife,

Music in England in 1604

The Hoboy, Sagbut deepe, Recorder and the Flute,
Even from the shrillest Shawm unto the Cornemute,
Some blow the Bagpipe up, that plaies the country 'round,
The Tabor and the Pipe some take delight to sound."

This quaint recital of the instruments in use affords some idea of how popular the art of music was in England in 1604.

OUR DANCES OF BYGONE DAYS.

By ALGERNON ROSE.

ROUND—

"Sellinger's Round" (Tutti) .. .. (1509)

MORRICE—

"The Literary Dustman" ... ... (1600)

RIGADOON—

"Royal" (arranged by Mr. F. Cunningham Woods) *Paisible* (1711)

MINUET—

"Lady Elizabeth Spencer's" ... ... *Dr. Philip Hayes* (1779)

MAGGOT—

"Poyntins" (from Wright's Collection) ... ... (1730)

SIBEL—

From E. Jones's Welsh Collection (Pianoforte) .. (1808)

HORNPIPE—

(*a*) "Postboy's" (Tutti) ... ... *Old English*
(*b*) "Devonshire" (Tutti) ... ... ,,
(*c*) "Morpeth Rant" (Tutti) ... . ,
(*d*) "Dorsetshire" (Tutti) ... ... ,,

JIG—

From Dr. P. W. Joyce's Collection ... ... *Irish*

CANARIES—

Brisk Dance ... ... *Purcell*

Our Dances of Bygone Days

REELS—

"Strathspey" (for Violin and Pianoforte) ... ... *Anon.*
"Will you run awa' wi' me?" (Pipe Reel) } (From Captain Fraser's
"Cock o' the North" (Coileach) } Collection)

COUNTRY DANCES—

"Joan Sanderson" (The Old Cushion Dance) (Tutti) ——
"Roger of Coverley" (from Hawkins's Collection) (Tutti) ——

Performers—Miss M. BURMESTER, A.R.A.M., Miss K. RUTH HOWELL, H. GARDNER, J. SCHOFIELD, J. FINN, A. J. SHORTER, T. R. CROGER. Accompanist—G. M. PALMER, Mus. Bac.

THE playing of our National Dances has been of particular importance to the Worshipful Company of Musicians in bygone days, as a few prefatory words will show. Although this Exhibition celebrates the Tercentenary of the Musicians' Company, one hundred and thirty-five years have to be added on to the three hundred if we go back to 1469, the year when the first charter was granted by Edward IV. He, it will be remembered, had succeeded Henry VI. in 1461, and came to the throne in the midst of a fierce struggle between the Houses of York and Lancaster, in which war his Majesty had distinguished himself by his courage and military skill. During a temporary lull in the war the king had married, in 1464, Lady Elizabeth Grey, the widow of Sir John Grey, who had been slain in the battle of Barnard's Heath—a queen better known to posterity by her maiden name of Elizabeth Woodville. No doubt Edward VI. on his marriage looked forward to a peaceful time, and when the king's minstrels petitioned for a charter, the lady in the case

who supported their petition was doubtless the queen. That she was a peacemaker was made evident later when her daughter Elizabeth married Henry VII., and thus, by uniting the Houses of York and Lancaster, ended the Civil War which had long disturbed the cause of art in this country.

In petitioning for a charter, the king's minstrels had a real grievance. They were being deprived of their legitimate earnings by ignorant rustics and craftsmen in the kingdom, who received large sums of money in various parts of the country through going about from place to place and mumming on festival days.

Although the fifteenth century was a period of much bloodshed in this country, it was, paradoxically, a time of great musical activity, because at this juncture the early English and Netherland schools of composition took their rise, Dunstable and others greatly developed different forms of counterpoint, and sacred vocal music especially made progress. The National Church, then Roman Catholic, absorbed, as far as she could, the best available musicians.

Nevertheless the calling of minstrel seems to have been profitable from and before the days when Taillefer accompanied the Norman invasion, and the troubadour Blondel had been a favourite of Richard Cœur de Lion. It was towards the end of the fifteenth century that the most celebrated of the German Meistersänger, Hans Sachs, was born at Nürnberg, and the Worshipful Company of Musicians may be regarded as having been originally a body of British Mastersingers—artists who

were skilled not only as players of recorders, shawms, and sackbuts, but primarily excelled in extemporary vocal music in the traditional manner which had been handed on to them from the old Saxon gleemen.

The first members of this Company, then, were chiefly players of secular as distinguished from church music. It was their practice to sing and play at the fairs, weddings, harvestings, and other merrymakings during a period when feasting was mostly done *al fresco.* We can picture our worthy brethren discoursing excellent music on the village green by day, and in the minstrels' gallery of some baronial hall after sundown performing dance measures stepped out merrily by flickering torch-light on the spacious floor below.

To be deprived of their engagements by charlatans was so serious a matter to these skilled players that the minstrels received royal sanction to establish their fraternity with jurisdiction over the whole of the kingdom except the palatine-jurisdiction of the See of Chester. The wardens, moreover, were empowered to supervise, examine, rule and govern all persons, whether men or women, practising the art and occupation of minstrels, and to punish those who played without a licence.

Of our dances of bygone days, one of the oldest is the Round, which was not cultivated by foreign composers. In country places, when instrumentalists were unavailable, the music of the dance was sung rather than played. If the rustics were fortunate enough to secure the services of a wandering minstrel with pipe

and tabor, he who paid the piper had the right to call the tune. Onlookers who could neither sing nor dance marked the measure by clapping their hands. Nowadays we regard a round, or a carol, essentially as vocal music; originally, the round was a tune sung to mark the measure of the dance.

The Egg Dance and the Carole were both Saxon dances, the carole being a Yuletide frolic, and later a Welsh love song, rather than a hymn. "Shepherds at their festivals," wrote Milton, "carol her goodness loud in rustic lays." In the Roundelay, the dancers stood in a circle, "knit their hands and beat the ground in a light fantastic round." Shakespeare has many references to the round. In the *Midsummer Night's Dream,* he says, "Patiently dancing our round, and see our moonlight revels." This "patiently dancing" suggests that the round was stepped sedately, as in the *Merry Wives*—"Our dance of custom, round about the oak of Herne the hunter." Herne had been a keeper in Windsor forest.

Although the superstitious feared to walk by Herne's oak at night, they danced Rounds about that enchanted tree, even as they danced round a be-ribboned pole on the first of May, or footed it merrily round the mulberry bush.

The earliest specimen of polyphonic music known to exist, and to which British musicians point with pride, was composed by John of Fornsete, in the middle of the thirteenth century. John was evidently no lugubrious Christian. He was a sort of Friar Tuck, a

merry monk belonging to the Abbey of Reading. The joyous words of "Sumer is i-cumen in" suggest that the round was composed for a merry May meeting in a castle grounds in the days of Henry III., when the barons were all powerful, and a musical monk had to do as he was told.

Whether this round was commissioned or not, John of Fornsete immortalized himself by writing a dance measure in the form of a canon, which, up to that time —as far as is known—had been sacred to the church and unassociated with mundane revels. As Dr. W. H. Cummings[1] said, this ancient vocal composition, when sung by a good sextet, is exceedingly beautiful. It is in four parts with two complementary voices sustaining the harmonies throughout. As usually sung to-day, it seems lacking in marked accent or lilt, for although the round may have been a stately dance, merry English peasants 678 years ago did not step to a round at the pace of a funeral march.

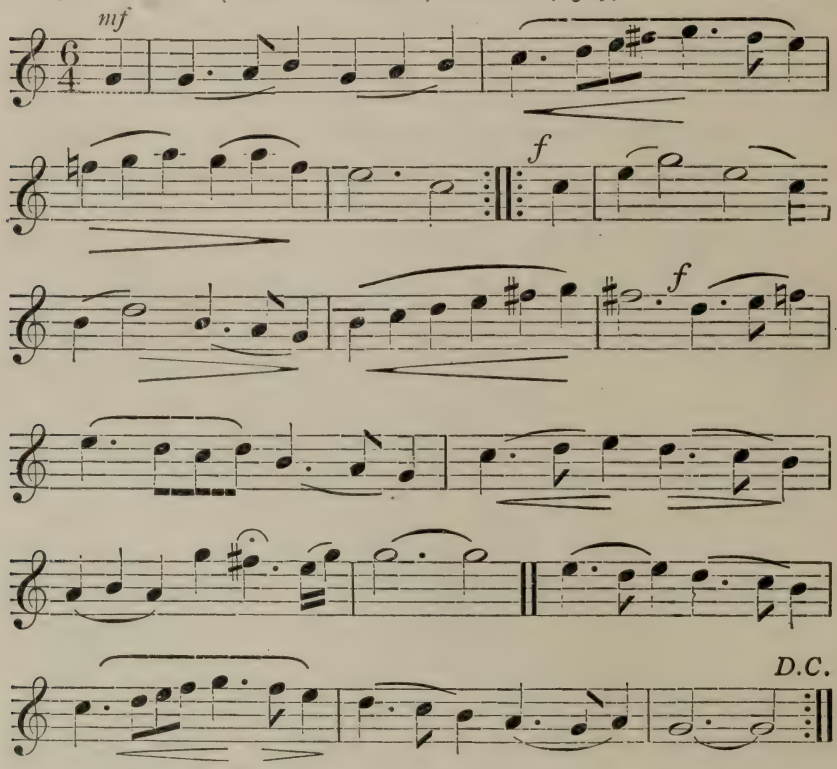
Not so old as "Sumer is i-cumen in," but dating back to the time of Henry VIII.—for Byrde used it as a virginal lesson for Lady Neville—is "Sellinger's" or St. Leger's Round. The melody is given in Hawkins's *History,* page 468. Byrde adapted the old tune for the purposes of his lesson, Sellinger's Round being an old country dance, possibly of age. You will now hear it played by seven instruments, arranged in simple modern harmony.

I have mentioned that St. Leger's Round goes back

[1] See Dr. Cummings's Lecture, p. 54.

to the time of Henry VIII., in whose reign an essential part of English village festivities was the Morrice Dance. Allusions to it are frequent in poems of the sixteenth century. It was danced by five men

* Sellinger's (or St. Leger's) Round (1509).

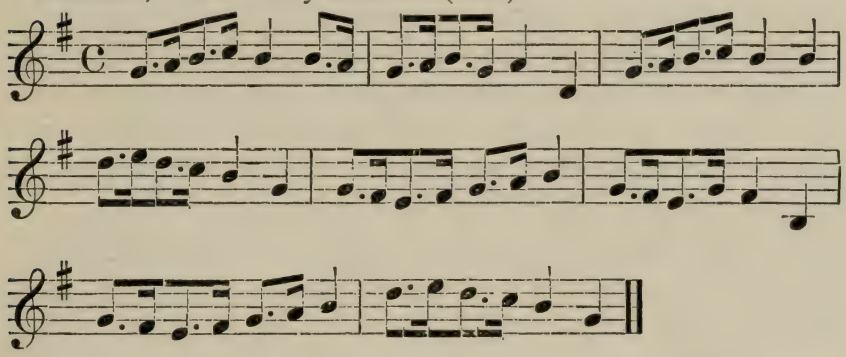


and a boy, the latter being dressed like a girl and called Maid Marian. There were usually only two musicians. One of the dancers, richly dressed, acted

* Earliest known form; afterwards varied and harmonized by Byrde and others.

as foreman of the Morrice. A characteristic of the Morrice was that the dancers had bells of different pitches attached to their clothes, which jingled pleasantly. Associated with this dance were rustics representing Robin Hood, the famous outlaw of Richard the First's day, Friar Tuck with his staff and cowl, Maid Marian, and Little John. In Yorkshire the Morrice was danced to the tune of an old song called "The Literary Dustman." Plot's *History of Staffordshire*

MORRICE, *The Literary Dustman* (1600).



mentions the "Hobby-horse Dance," indulged in at Christmas. This presumably was the same as the Morrice, a hobby-horse and jester being added. The practice of affixing bells to the feet and limbs is supposed to have come from the Moors of Spain, the dance being like the Spanish Morisco. That fact is interesting, because the Moorish Arabs came to Spain from Africa, and in East Africa to-day, those who participate in the Ngoma, or native dance, have rattles or bells attached to their arms or feet. You will now

hear the "Literary Dustman" played by the hautboy, the 'cello acting as a drone.

It is recorded that the Morrice Dance was performed in Herefordshire before James I., who, three hundred years ago, granted the second charter received by this Company, empowering the governing body with a right of jurisdiction over all other minstrels and musicians of the City of London and three miles beyond the city boundaries.

By its neglect to exercise those rights, the Company lost a perpetual source of income. If we may judge from recent police-court disclosures, the large earnings of peripatetic organ-grinders and German bands, who are to-day the plague of London students and sick people, amply allow for the payment of licences, and the fees from such a source, if it were possible to re-inforce them now, would speedily raise the Musicians' Company to a position of affluence, and enable it to do much useful work.

No blame is attributable to this Company because its ancient rights were allowed to lapse. The wave of Puritanism which swept over our country scarce fifty years after James I. had granted the royal charter was the cause. For a period of seven years minstrelsy was rigorously suppressed, and the singing of psalms took the place of dancing.

Although the monarchy was re-established by Charles II., the Great Plague, followed by the Great Fire, left Londoners in no dancing humour, albeit that the Puritan poet, Milton, wrote—

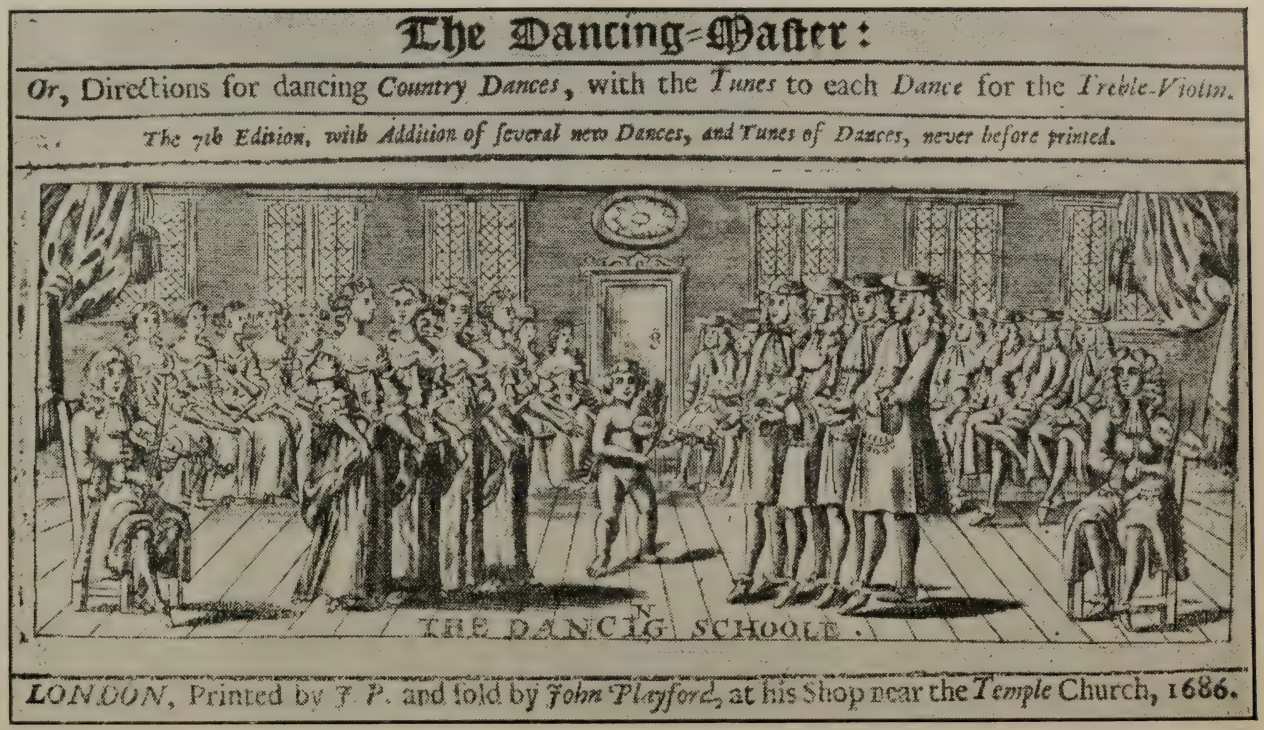
Our Dances of Bygone Days

"When the merry bells ring round,
And the jocund rebecks sound;
To many a youth and many a maid,
Dancing in the checkered shade."

With the advent of William of Orange and his successors of the House of Hanover a blight seemed to be thrown over the harmless and healthy pastime of dancing. It was regarded as sinful, and Terpsichore cannot be said to have yet recovered her popularity in England.

Considering how much the modern orchestra is indebted to old national dances for its symphonic forms, it is remarkable that few professional musicians take the trouble to make themselves even theoretically acquainted with the terpsichorean art; for it is an art if ever there was. If those who think otherwise would peruse the *Choregraphical Grammar and Atlas* of Dr. Zorn, late ballet-master of the Imperial Opera House in Odessa, they would be astonished. Whilst it is acknowledged that the symphony, concerto, and opera of to-day are far more indebted to the old national dances for their accent, rhythm, figure, melody or what not, than they are to Gregorian or Ambrosian Chants, the musician seems to strive to exalt so-called "dance forms" till they are utterly undanceable, and regards it as derogatory to essay the composition of real dances which stimulate dancing.

The late Johannes Brahms, nevertheless, is said to have exclaimed that he would rather have been the composer of the "Blue Danube Waltz" than of any



The Dancing-Master:

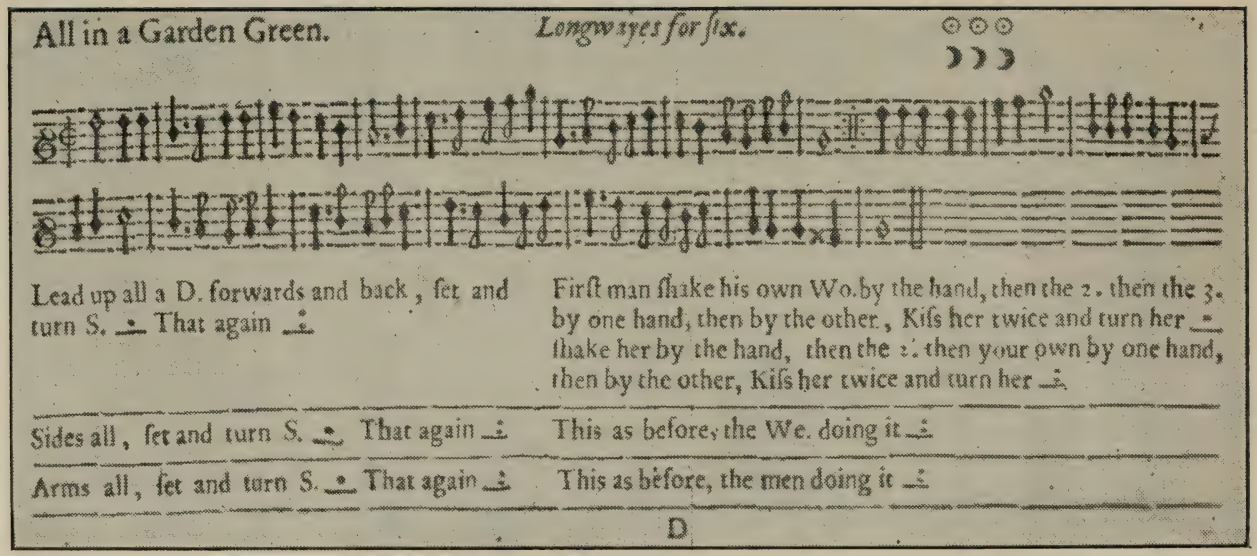
Or, Directions for dancing *Country Dances*, with the *Tunes* to each *Dance* for the *Treble-Violin*.

The 7th Edition, with Addition of several new Dances, and Tunes of Dances, never before printed.

THE DANCIG SCHOOLE.

LONDON, Printed by *T. P.* and sold by *John Playford*, at his Shop near the *Temple* Church, 1686.

FIG. 60.—PAGE FROM PLAYFORD'S "DANCING MASTER."



All in a Garden Green. *Longways for six.*

Lead up all a D. forwards and back, set and turn S. That again

First man shake his own Wo. by the hand, then the 2. then the 3. by one hand, then by the other, Kiss her twice and turn her shake her by the hand, then the 2. then your own by one hand, then by the other, Kiss her twice and turn her

Sides all, set and turn S. That again

This as before, the We. doing it

Arms all, set and turn S. That again

This as before, the men doing it

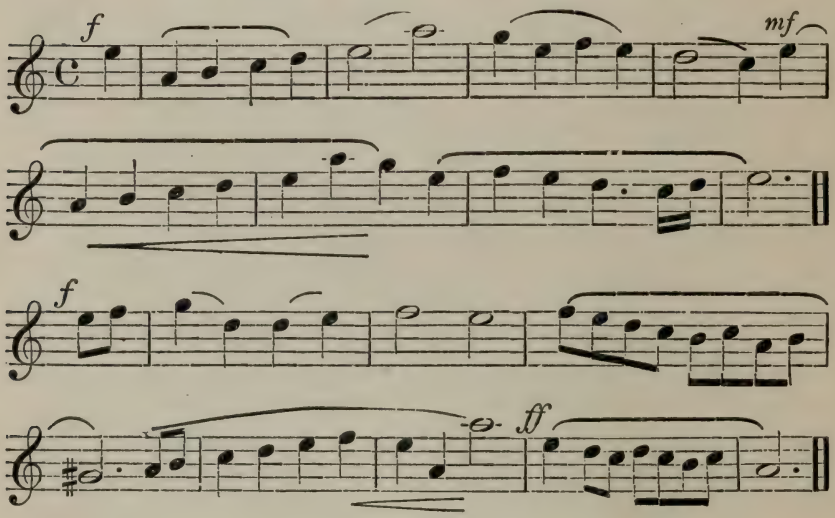
D

FIG. 61.—PAGE FROM PLAYFORD'S "DANCING MASTER."

of his own work. Whatever may be the fashion nowadays regarding the status of a musician who writes or plays dances, certain it is that the members of this venerable Company in a bygone age were much occupied with the playing of good dance music.

Amongst those dances were performed many an allemande, bourrée, gavotte, sarabande, chaconne,

RIGADOON ROYAL (PAISIBLE, 1711).



passacaglio, pavane, and galliard during court ceremonies. As my time is limited, I will not dwell on these foreign importations. A few dances, however, written to foreign measures by English musicians deserve passing notice. Mr. F. Cunningham Woods, in his lecture on "Popular English Dances" before the Musical Association in 1896, quoted a "Rigadoon

Royal," arranged by the dancing-master Mr. Isaac, to "Mr. Paisible's tune" on her Majesty's birthday in 1711.

Mr. Paisible, according to Sainsbury's *Dictionary of Musicians*, was a celebrated flautist and composer for that instrument in England towards the end of the seventeenth century. He published *Musick performed before her Majesty and the new King of Spain.* This was Philip V., and the Queen was Anne, who in 1711 when her birthday was kept by the performance of this dance, was a matron of forty-seven years old, and presumably did not take part in the rigadoon, because it was a very animated and brisk dance in duple time, performed by one couple. It is said to have been brought from Provençe, and to have been named after its inventor, Rigaud. The term "rig," a frolic or prank, and "running such a rig," possibly comes from the rigadoon. Mr. Paisible's tune, written for treble and bass, had had alto and tenor parts added. With the same melody was a song entitled "Ah! Chloe, when I prove my passion." Sir John Stainer was uncertain whether the tune had suggested the song or the song had suggested the tune.

I may here remind you that the speed at which a dance tune is played is no indication of the celerity of the steps of the dancers. Obviously, a tune which is quick, and to which only one step is danced to each beat, needs far less activity on the part of the dancers than does a slow tune to which many steps have to be articulated between each beat.

Less boisterous than the rigadoon, and one of the

most stately and graceful of all dances, was the Minuet, which was made most perfect by the French. Originally it was a gay and lively rustic dance. On being brought into court—as is customary in a legal sense—it became grave and dignified. It is said of the so-called father of dancing-masters who flourished in the reign of Louis XIV., that, feeling unwell, he visited a leech. After hearing his symptoms, the leech shook his head and said, "Mon cher Monsieur, what you require is not medicine but exercise. You should practise the new Minuet de la Cour as danced so divinely by M. Beauchamps." "Hélas!" replied the visitor, "I am Beauchamps." In the polite world the knowledge of the minuet was as necessary to a man as a knowledge of fencing; now, unfortunately, both are accomplishments of the past. Lady Elizabeth Spencer's Minuet, which will be played next, has, I believe, not been heard in public for upwards of a century.

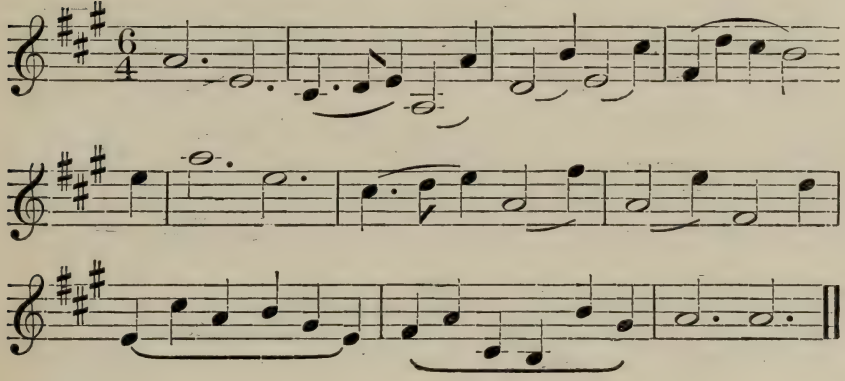
Mr. Cunningham Woods is the discoverer of this pretty dance tune. It is by Dr. Philip Hayes, who probably did not dance it himself, as he was reputed to have been by far the most corpulent man in England. Although people who grow fat are supposed to laugh continually, Dr. Hayes—like the ancient viol—was always on the fret. This minuet has been re-arranged from Dr. Philip Hayes' original score for strings and piano. It shows the influence of the French style, and although it cannot be called national, I think you will agree that it is charming.[1]

[1] Here it was played.

Our Dances of Bygone Days

Amongst curiously-named dances of a bygone day, I may remind you of the Maggot. Its name was possibly derived from the *Maggiolata*, or Italian May song. Shakespeare uses the word "maggot" in the sense of a whim, a caprice, or an odd fancy; and to be maggotty-headed implied nothing more terrible than having, as we now say, a "bee in one's bonnet." In *Love's Labour Lost*, the expression "Full of maggot ostenta-

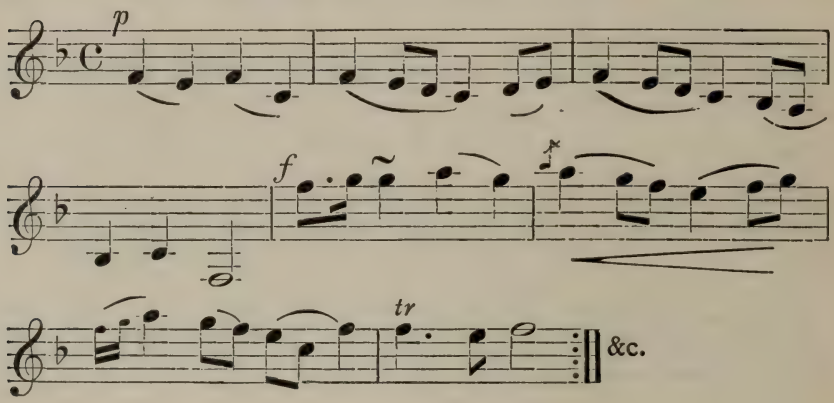
POYNTIN'S MAGGOT (1730).



tion" means whimsical display, and the dance known as the Maggot was a capricious, humorous exhibition literally of the light fantastic. You will now hear the dance tune known as "Poyntin's Maggot," the melody of which occurs in Wright's *Compleat Collection*, dated 1730. The maggot is in 6-4 time, and consists of a four-bar phrase followed by six more bars. The maggot seems to have been the precursor of what is now known as the "comic" dance.

A Welsh dance called the "Sibel," or "Sibyl," suggests the Witches' Dance, or Hexentanz, which many musicians have essayed. The witches in *Macbeth,* who "round the cauldron go," no doubt danced a sibel. This one is from Edward Jones's book on *Welsh Bards*, 1808. The tune is in common time. A feature of it is that there are no crescendos or diminuendos, four bars soft being alternated by four bars loud, and so

SIBEL (Opening Phrases).



on, suggesting a solo for one dancer, after which the entire company joins in. This air will be played by the violin and piano.

Whether the sibel is a survival of Druidical times or not, the Pibgorn, or Hornpipe, seems to have originated in Cornwall or Wales. The dance took its name from the instrument which piped the tune. Chaucer has the following lines about an indifferent player in his "Romaunt of the Rose," fol. 135, ed. 1561:—

> "Controue he would and foule faile
> With hornpipes of Cornwaile.
> In flutes made he discordance,
> And in his musick with mischance
> He would feine."

The extremities of the instrument were of horn; hence the name. It was a kind of shawm played by shepherds. The dance, in its older form, was in 3-2 time. Hornpipes nowadays are all in common time, and are chiefly associated with sailors, although the "March of the British Grenadiers" is a hornpipe. It is in common time, the first eight bars being repeated, followed by another eight. But while the same melody is continued, the steps of the dancers are varied in a remarkable manner. After an opening chord, during which the sailor trips round in a circle and hoists his slacks, he settles down to execute a series of different kinds of steps, such as the heel-and-toe, the rocks, hauling, vertical pulling, and jumping from side to side, the music towards the end being accelerated and ending presto.

Of hornpipes the "College" is best known. Equally popular tunes a century ago were the Fisher's Hornpipe, Richer's, Shuter's, Astley's, West's, Miss Baker's, the Watford, Dorsetshire, Stoney Steps, and the Morpeth Rant. It was the fashion then for a hornpipe not to be a solo, but an *ensemble* dance, consisting of a single figure, during which the tune was played straight through. The couples set to partners with hands across, then they danced round, the second couple

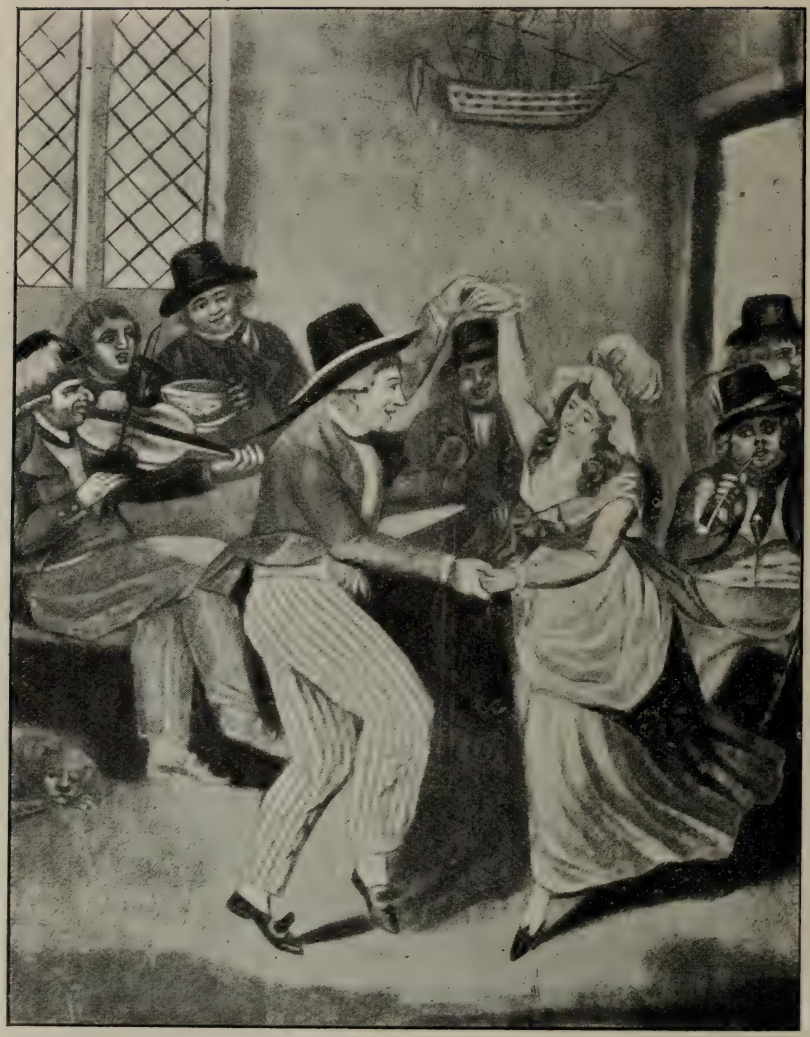
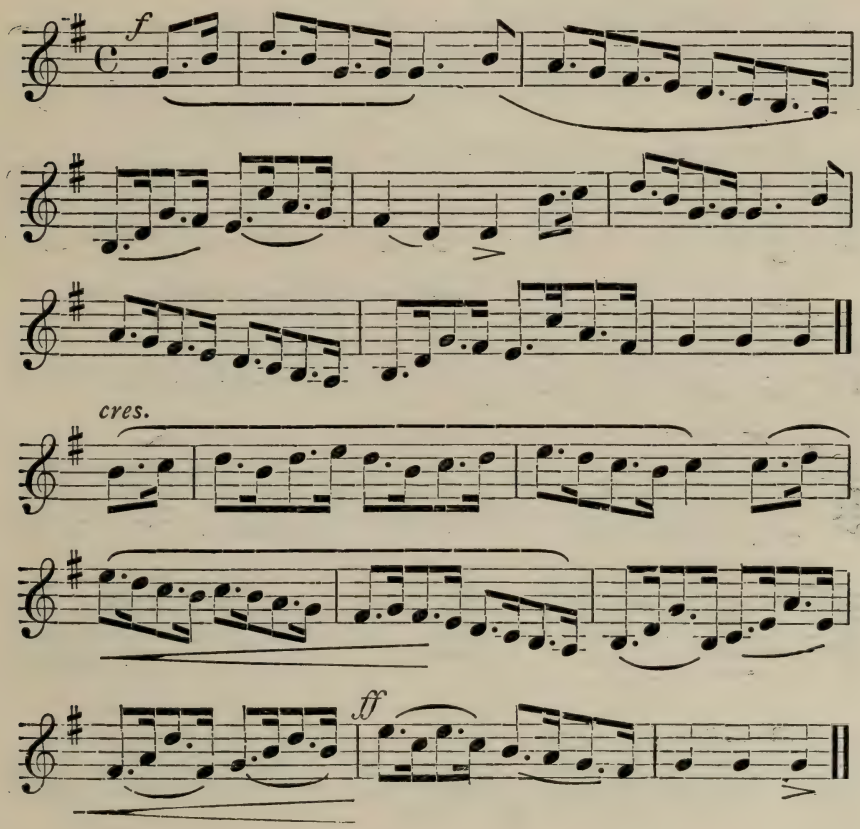


FIG. 62.—SAILOR'S HORNPIPE.

following. After this the first couple led down the middle and up again, and went right and left with the top couple to places. The single figure was varied by

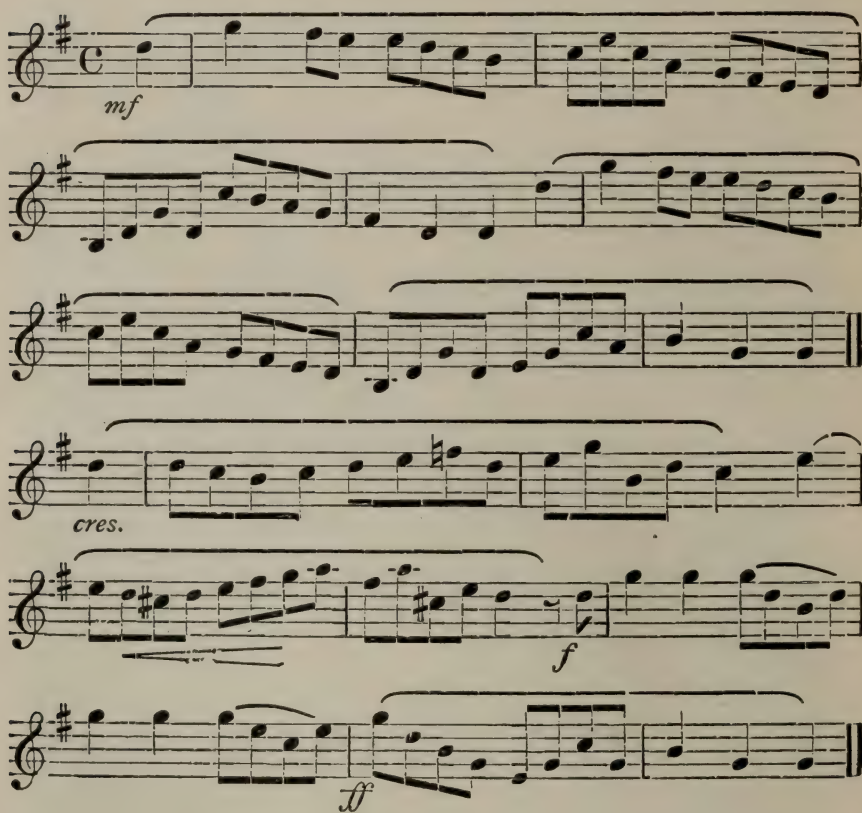
POSTBOY'S HORNPIPE.



a double figure danced by three men and three girls. You will now hear the "Postboy's Hornpipe," which is very brisk and lively.

The next illustration, the "Devonshire Hornpipe," is more pastoral in style than the "Postboy's," and has an effective climax.

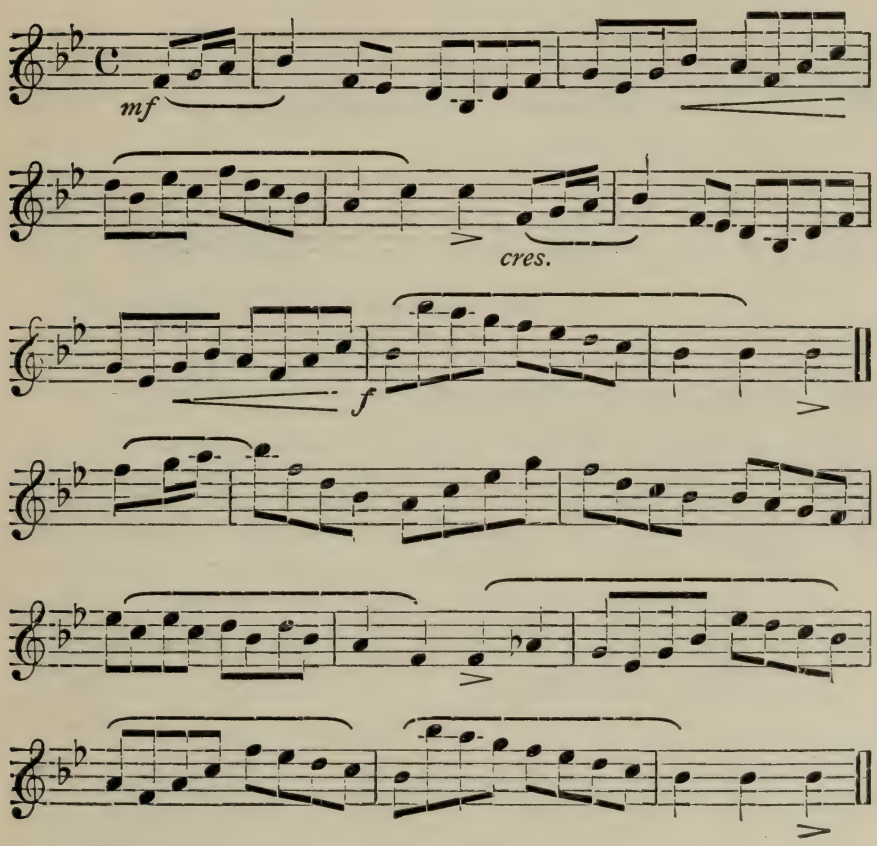
DEVONSHIRE HORNPIPE.



We now come to the "Morpeth Rant." Although "rant" signifies a wild or violent dance, this tune is slower than the preceding hornpipes. It is rather

heavier—in fact, more Northumbrian, the drone bass reminding us of the Northumbrian pipes. Maybe the

MORPETH RANT.

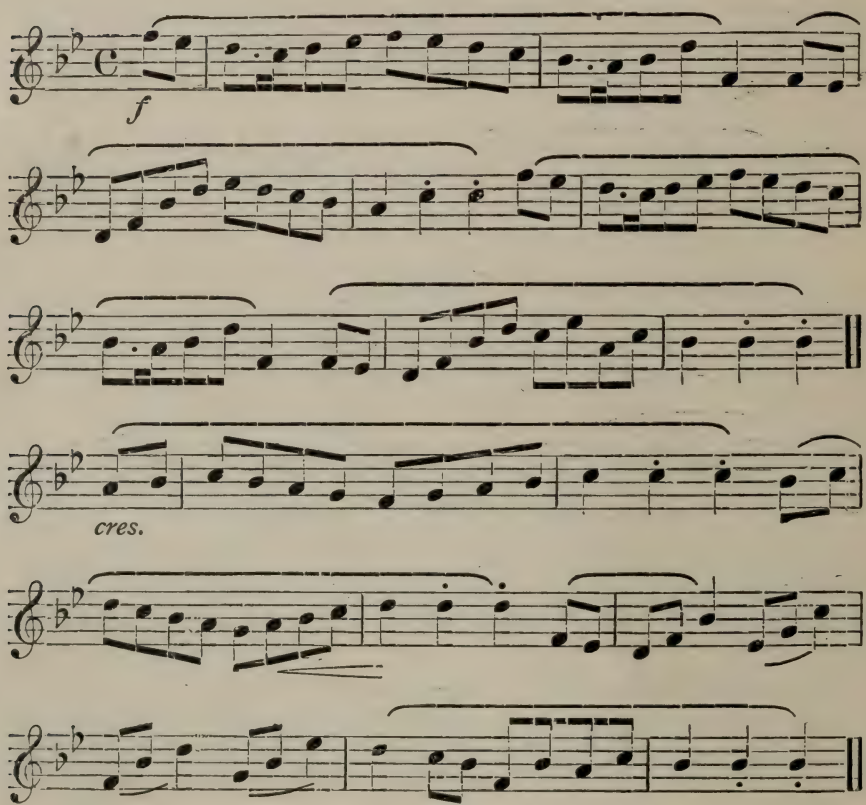


word "rant" refers to the shouts of the dancers, after the Italian "ranto," meaning a rattling in the throat.

The "Dorsetshire Hornpipe" goes quicker than the

"Morpeth Rant." It is similar to the "Devonshire Hornpipe," but more sprightly. I may remind you that Shakespeare, in the *Winter's Tale,* Act iv., Sc. 3, line 47,

DORSETSHIRE HORNPIPE.



says, "They are most of them Means and Bases, but one Puritan amongst them, and he sings psalms to hornpipes." "Bases" here refer to the ground base,

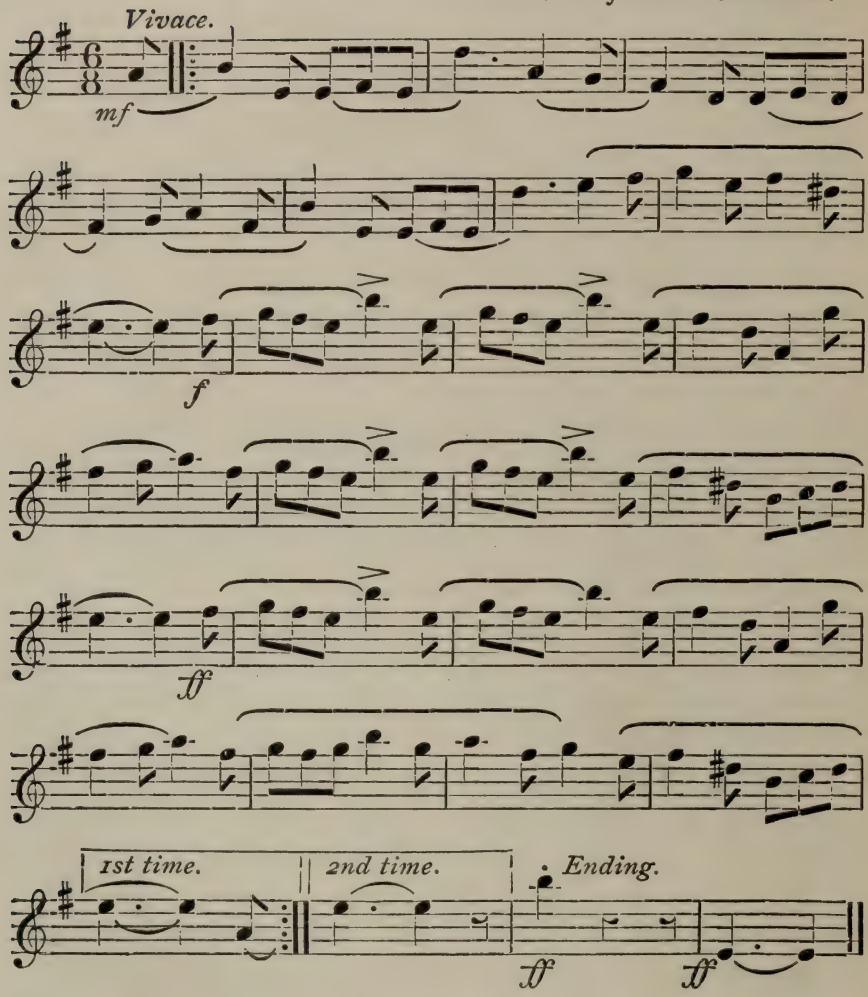
or drone, and the "mean" is the middle part, which was filled in by the minstrels as fancy dictated. That the Evil One did not have all the good tunes is shown by the fact that the Puritans sang some of their psalms to hornpipes.

It is well known that the hymn tune "Helmsley" resembles Miss Catley's Hornpipe of 1780, a fact recently brought to mind in the Court of King's Bench, where two vocalists claimed the maternity of a music-hall song entitled "O Charlie, come to me," it being admitted that the melody was a paraphrase of a hymn tune slightly altered. In the arrangement of the "Dorsetshire Hornpipe" the honours are divided between the flute and hautboy.

The most national dance of Ireland is, and has been, the Jig; although certain wiseacres, desirous of proving that everything British originated abroad, have argued that the Irish Jig was born in Italy, because the Italian word "Giga" has the same sound. At the time of Dante the Celtic harp was introduced into Italy, and it is fair to assume that the Irish players then taught the Italians the steps of the jig. The authority for this is Vincenzo Galilei, father of Galileo, the astronomer. Admitting, for the sake of peace, the assertion that the Irish Jig was once Italian, it may safely be said that nowadays, like the proverbial breeches of Paddy, no fragment of the original garment remains. As if to emphasize this point, it would appear that the more tattered the dancers are in Ireland the more enjoyable is the jig considered to be. The dance is a merry, quick

IRISH JIG.

Dr. P. W. Joyce's Collection.



tune in 6-8 time, which in the Emerald Isle invigorates all who hear it, old as well as young.

Some years ago the writer witnessed in Galway a tatterdemalion dancing a jig, accompanied by a blind fiddler. It was market-day, and the selling of pigs was of paramount importance. Nevertheless, no sooner did the dancer attract attention than he infected everybody. Before long the entire community, including not a few old people, were hooraying and jigging for dear life. In Ireland there are distinctive local jigs, the tunes differing, although the rhythm remains the same. The least jiggy part of Ireland is Ulster, where Puritanical influences discountenanced so merry a dance. The most jiggy part of Ireland is down South, in the province of Munster.

The jig you are about to hear—and which I hope will not create a "Meg's diversion" in the present assembly—has been known in Munster for centuries. It is taken from Dr. P. W. Joyce's collection. It begins with vigour and gradually gets more animated. The parts being marked "presto" at the beginning, remind one of that score of Schubert's, alluded to lately by Dr. Watson, over which was written "Quick," then "As quickly as possible," and a little later "Quicker still."

There are few peasants in the South of Ireland who cannot, in the words of *Love's Labour Lost,* "jig off a tune at the tongue's end and *canary* to it with their feet." This verb, "to canary," refers to an old dance, a kind of jig in 3-8 or 6-8 time, *molto vivace.* It is supposed to have come from the Canary Islands. When

the wine-bibbers had made themselves hilarious with canary, they no doubt indulged in this dance. That is one supposition. Another is that the dance was named after the canary bird, and the fact that the dancers dressed in yellow seems to confirm that theory. The piece you will now hear was composed by Henry Purcell, and has been kindly lent for this occasion by Mr. Cunningham Woods.

Of all indigenous British dances, the Reel is one of the most impressive. Its origin is Celtic. From North Britain it was introduced into Scandinavia. In the Highlands of Scotland the varieties of reels are innumerable. Even as every clan has its tartan, so does it possess its particular reel. The name indicates the original character of this dance, reel being synonymous with whirling about, staggering, or moving unsteadily. Yet there is nothing unsteady about it at the present day, for the complicated steps of an expert Highlander, and the ability to master them, can be acquired only in early youth, like the art of playing on certain musical instruments.

Francis Peacock of Aberdeen, writing in the year 1805, says, "The fondness the Highlanders have for this Quartet or Trio (for it is either one or the other) is unbounded. So is their ambition to excel in the dance. This pleasing propensity, one would think, was born with them, from the early indications we sometimes see their children show for this exercise. I have seen children of theirs, at five or six years of age, attempt—nay, even execute—some of their steps so well

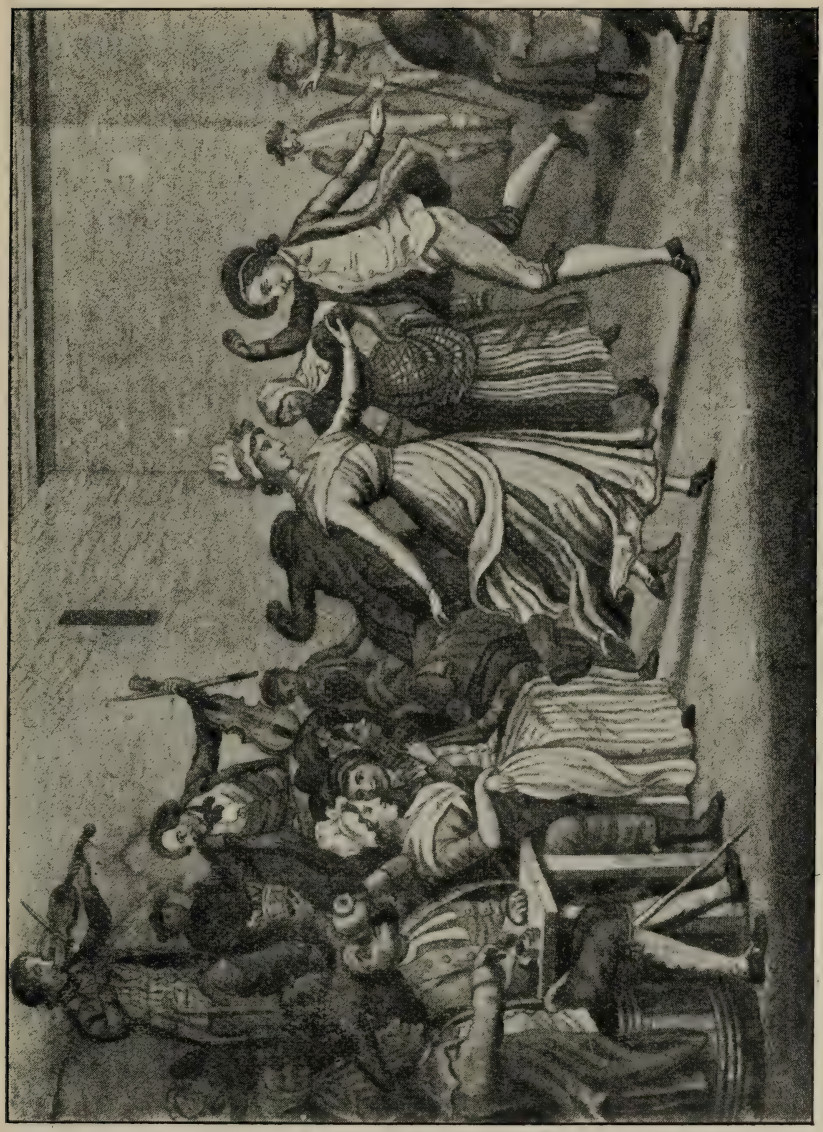


FIG. 63.—SCOTTISH REEL.

as almost to surpass belief. I once had the pleasure of seeing, in a remote part of the country, a reel danced by a herd-boy and two young girls, who surprised me much, especially the boy, who appeared to be about twelve years of age. He had a variety of well-chosen steps, and executed them with much justness and ease."

The number of popular reel tunes that could be quoted, and which date back to remote times, like "Green grow the Rashes," "Bonny Highland Laddie," the "Lochaber" Reel, Earl Breadalbane's Reel, and a grand old "Tulloch Gorum," are familiar to all Scots and most English people. It has been hinted to me that it would have been inappropriate to perform the vocal round "Sumer is i-cumen in," arranged as a septet for wind and strings; as improper, in fact, as to play "Tulloch Gorum" on anything but the bag-pipes, which are tuned in different temperament to the piano.

Mr. Peacock, who was a noted Scottish dancing-master, gives some interesting particulars of the reel steps. Thus the Kemshóole, or Forward Step, is done by advancing the right foot forward, the left following behind. In bringing the same foot forward a second time "you hop upon it," he says, "and one step is finished. You do the same motions after advancing the left foot, and so on alternately with each foot, during the first measure of the tune, which is played twice over."

The Minor Kemkóssy is the setting, or footing, step in which "you have only to place the right foot behind

the left, sink and hop upon it, and then do the same with the left foot behind the right."

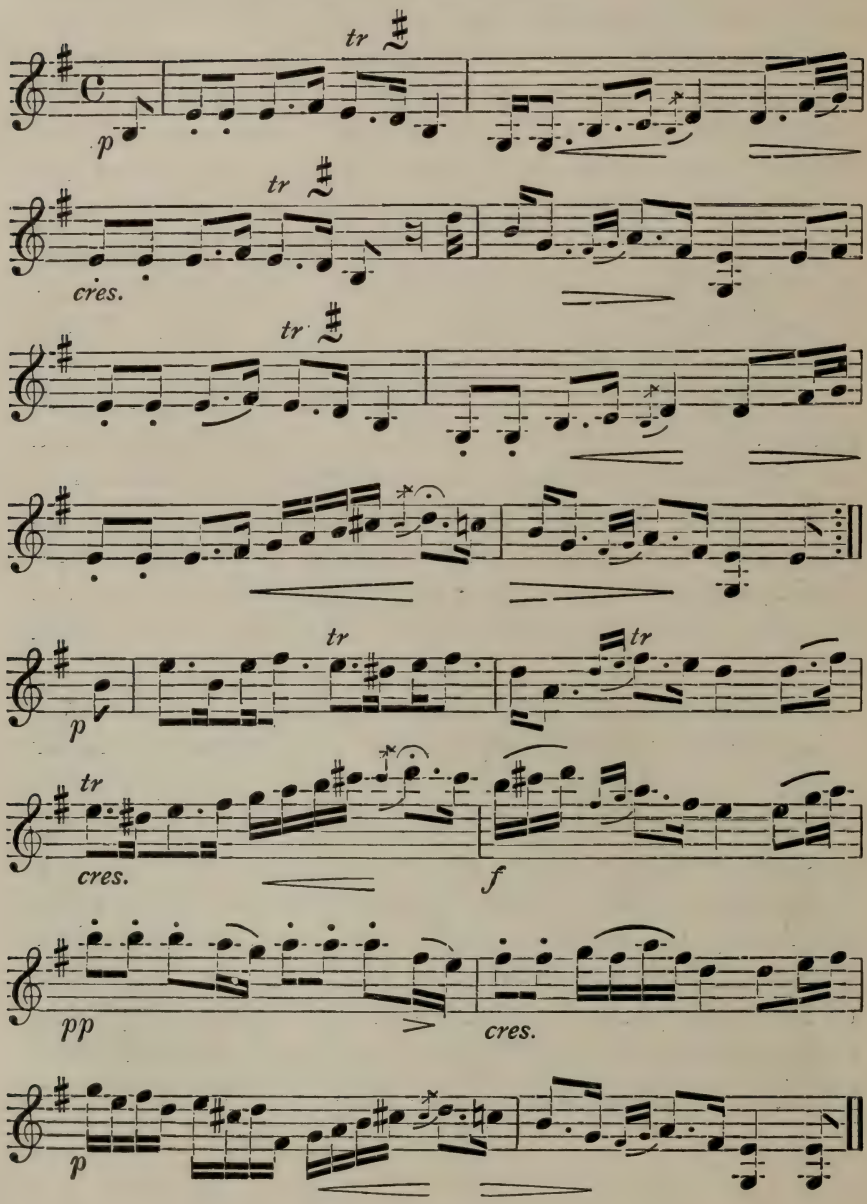
Other steps are the Single Kemkóssy; the Double Kemkóssy; the Lematrást, or Cross Springs; the Sebytrast, or Chasing Steps; the Arsig-thrasd, or Cross Passes; the Kem Badenoch, a minor step; the Fosgladh, or Open Step; the Cuartag, or Turning Step; and then comes a complication of mixed steps, all of which are carefully practised and studied, and appreciated as much by reel dancers as is, by the violinist, a graceful bow arm, correct bowings, the style of holding the instrument, positions of the left hand, production of good tone, facility in execution, and a hundred other matters overlooked by the uninitiated.

The reel is generally in 4-4 time, but is sometimes in 6-4. Parenthetically I may mention that the Schottische, which is in 2-4 time, is literally a dance "in the Scottish style," whereas the French *Ecossaise* is a round dance.

Variations of the reel are the Strathspey and Fling.

The word "Strathspey" comes from the strath, or valley, of the river Spey. Although strathspeys are played slower than reels, the dance is more exciting. The dancers have to put in more steps. Whereas the reel steps are principally gliding motions, those of the strathspey are a series of hops rather than glissades. The same tune, played quicker or slower, is often used to accompany either dance—"Tulloch Gorum" played legato and quick suiting the reel, and staccato and slowly the strathspey. You will now hear, on the

SLOW STRATHSPEY.



violin, accompanied by the piano, a strathspey identified with that stream—regarded by all Scotsmen as classical—which gave birth, amid its heather and firwood, to the national dance.

An adjunct to these dances is the sudden shout, both of the onlookers and performers, which excites dancers in the Scottish Highlands as much as it does in the Highlands of Hungary. Another stimulus, which cannot be properly imitated on any other instrument, is the grace note called the "Snap." The accent in the snap depends on the fingering of the pipes. Where the snap is made by one finger, it is unlike that which necessitates three fingers to produce it.

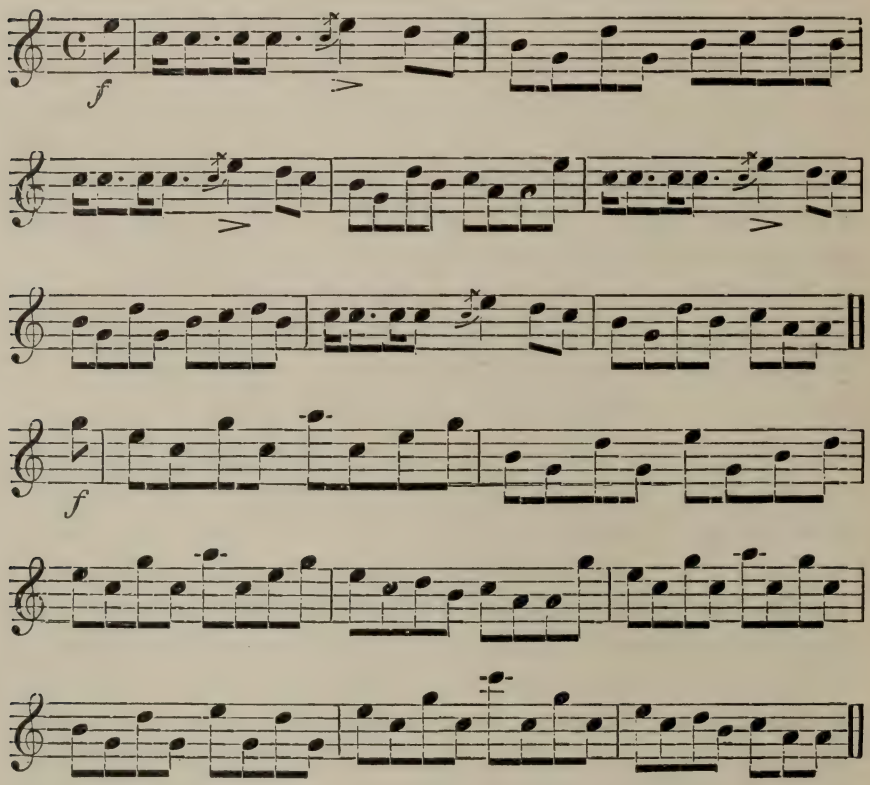
The Fling, unlike the reel, is a solo dance, the step and jumping motions being more emphatic; picturesqueness of effect being added by the colours of the tartan, and the flowing plaid and kilt of the dancer, especially when executing the sword dance, exhibitions of which can be seen at their best during the Highland Games at Inverness. What strikes the Southerner perhaps is, that dancing in the Highlands does not imply movements of the feet alone, but depends for its distinction on the action of the arms, and attitudes, and bendings of the upper half of the body.

Whilst these dances have been methodically studied, and each step carefully formulated with peculiar variations by the different Highland clans of Scotland, in Ireland the reel is also a dance of the people; but the Irish steps, as well as the tunes, differ markedly from those of Scotland.

The next illustration is a Pipe Reel, to the song "Will ye run awa' wi' me?" This is a local reel, and

PIPE REEL.

"Will ye run awa' wi' me?"

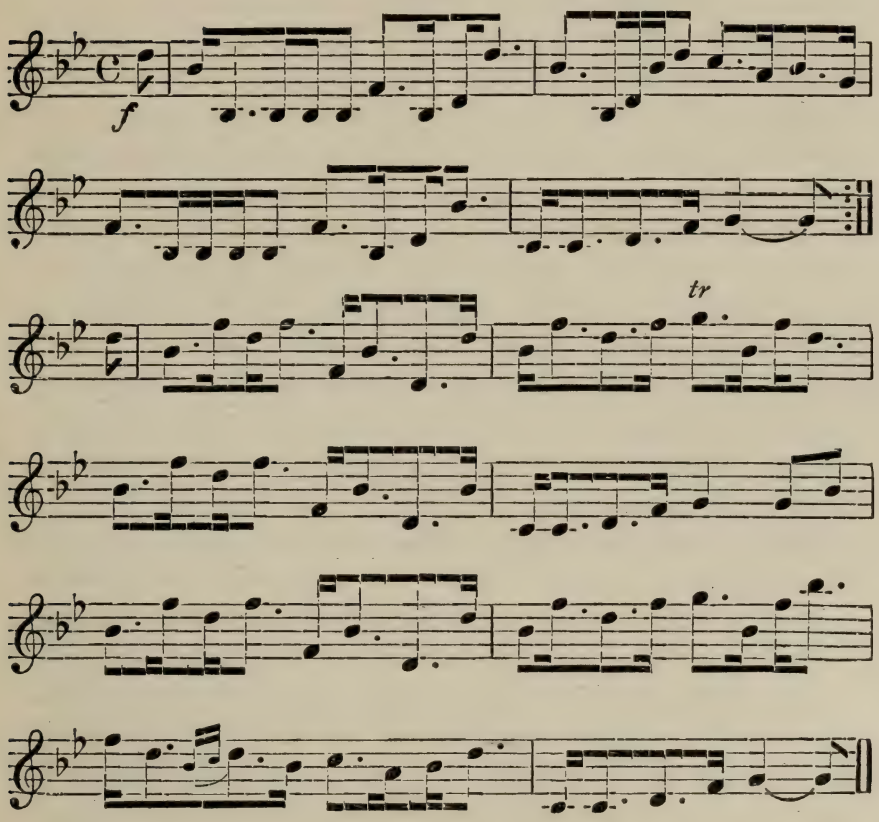


the pipers, during performance, frequently miss whole bars, rendering the air recognizable only by the words.

Another peculiarity in pipe music is that no two

pipers of reputation will play the same melody alike. Thus Pipe-major Ross's version of "Tulloch Gorum" will be quite different to Mackenzie's. Allowing,

COCK O' THE NORTH.



nevertheless, for this difference, no Gordon Highlander will acknowledge as the "Cock o' the North" the tune which was whistled in the streets of London, and

ground out on the piano-organs after the Battle of Dargai. The "Cock o' the North" is an honorary title of the Dukes of Gordon, by which that family delight to be known. The Celtic name is "Coileach an Taobh-Tuath." Captain Fraser of Knockie, in his book dated 1815, gives the true air on page 223.

I have already referred to the ancient Round—or Rota, as it is sometimes written. But there were two distinct kinds of old English country dances—those where the dancers formed a circle, and those where they formed lines facing each other which advanced and retired, or filed off to the left or the right, the files passing under an arch of successive outstretched hands as in what the children call "Oranges and Lemons." There is something very British about the country dance. It was introduced into France from England between the years 1715 and 1723, and came back to us as the "Contre-danse," being the precursor of the Quadrille and other Square dances. "Dull Sir John" and "Faine I would" were country dances popular three hundred years ago.

But before dealing with the parallel country dance, permit me to refer to a survival of the round—the Old Cushion Dance which was the precursor of the Cotillon. The cushion dance ought to be exceedingly popular in Russia, where more kissing goes on amongst men, in church and elsewhere, than in any other nation. That such a kissing nation should be at war with Japan, where kissing is unknown, is extraordinary. This fact, by the way, has not been mentioned in the newspapers.

Our Dances of Bygone Days

In England, during the Tudor period, a stranger was welcomed by his hostess with a kiss; dancing invariably included kissing, and osculation was so little thought of that "to kiss the scavenger's daughter" was a grimly humorous synonym for death by torture. Posturing, in the old days, deep curtseyings, graceful risings and attitudinizings were of as much account as the five positions of the feet. Although "Kiss in the Ring" is now plebeian, under the name of Cushion Dance it was a ballroom favourite a couple of centuries ago, when it was accompanied usually by the tune called "Joan Sanderson."

"This dance is begun," says Mr. Wilson in his *Companion to the Ballroom*, dated 1804, "by a single person, who takes a cushion in the hands, dances round the room, and at the end of the first phrase stops and sings, 'This dance it will no further go.'" The leader of the band then chants, "I pray, good sir, why say you so?" To this the dancer replies, "Because Joan Sanderson will not come to!" Whereupon the musician sings, "She *must* come to, and she *shall* come to, and she must come whether she will or no!" "Then," says Wilson, "the man lays down the cushion before a woman, on which she kneels; and he kisses her, singing, 'Welcome! Joan Sanderson, welcome!'" Thereupon she rises, takes up the cushion, and both dance, singing, "Prinkum, prankum is a fine dance; and shall we go dance it once again?" and so on.[1] Then, coming

[1] "To prink" was the old word for dressing up for show, and "to prank" was to cut capers.

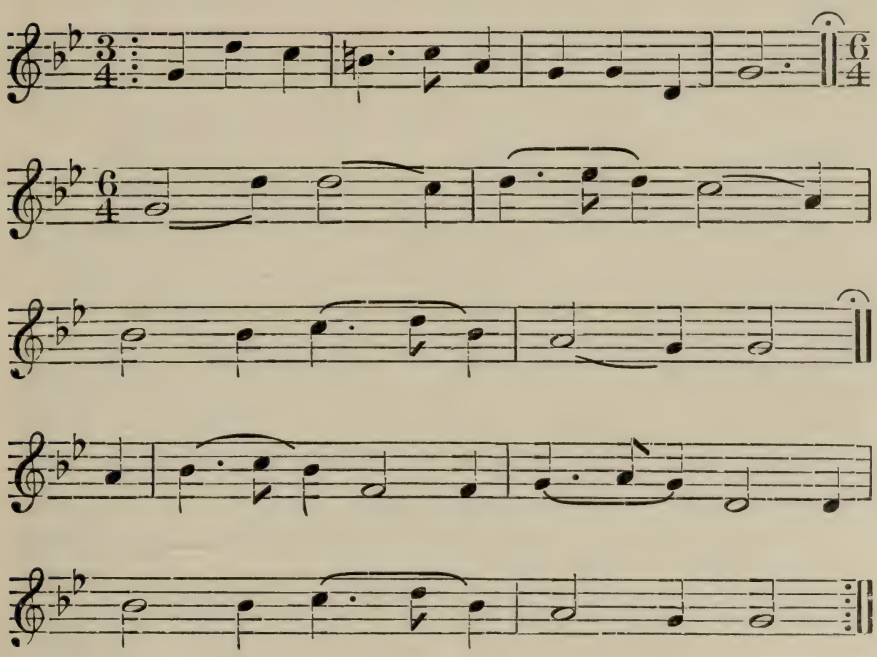
to a stop, the woman sings as before, "This dance it will no further go," to which the musician rejoins, "I pray you, madam, why say you so?" The woman answers, "Because John Sanderson will not come to!" Whereupon the musician sings, "He *must* come to, and he *shall* come to, and he must come whether he will or no!" After this she drops the cushion before a man, who, kneeling upon it, kisses her, singing, "Welcome! John Sanderson, welcome." Taking up the cushion, they then join hands and dance round, singing as before, and this is done until the entire company is brought into the ring. The cushion is then laid before the first man, and a woman sings as before; but, instead of the words "Come to" (or "come hither"), they sing "Go fro"; and instead of "Welcome, John Sanderson," the words are changed to "Farewell, John Sanderson, farewell! farewell!" Thus, every one goes out of the circle as he or she came into it, each woman being kissed by every man in the ring at her coming in and going out, and each man, likewise, being kissed by all the women. You will now see, ladies and gentlemen, the real objection there was to having "Our Dances of a Bygone Day" illustrated by dancers as well as musicians.

Twentieth century hostesses, it is said, find it difficult to get young men to take part in dances. The remedy is simple. Discreetly restore to the ballroom that dance of a bygone day I have just described without eliminating its most piquant feature, and the difficulty would then be to keep the young men away.

The cushion dance, "Joan Sanderson," which you will now hear on the violin, with a simple pianoforte accompaniment, consists of three sections of four bars each, pauses for the dialogue occurring after the double

OLD CUSHION DANCE.

("Joan Sanderson.")



bars. The first part is in triple time and the rest in compound duple.

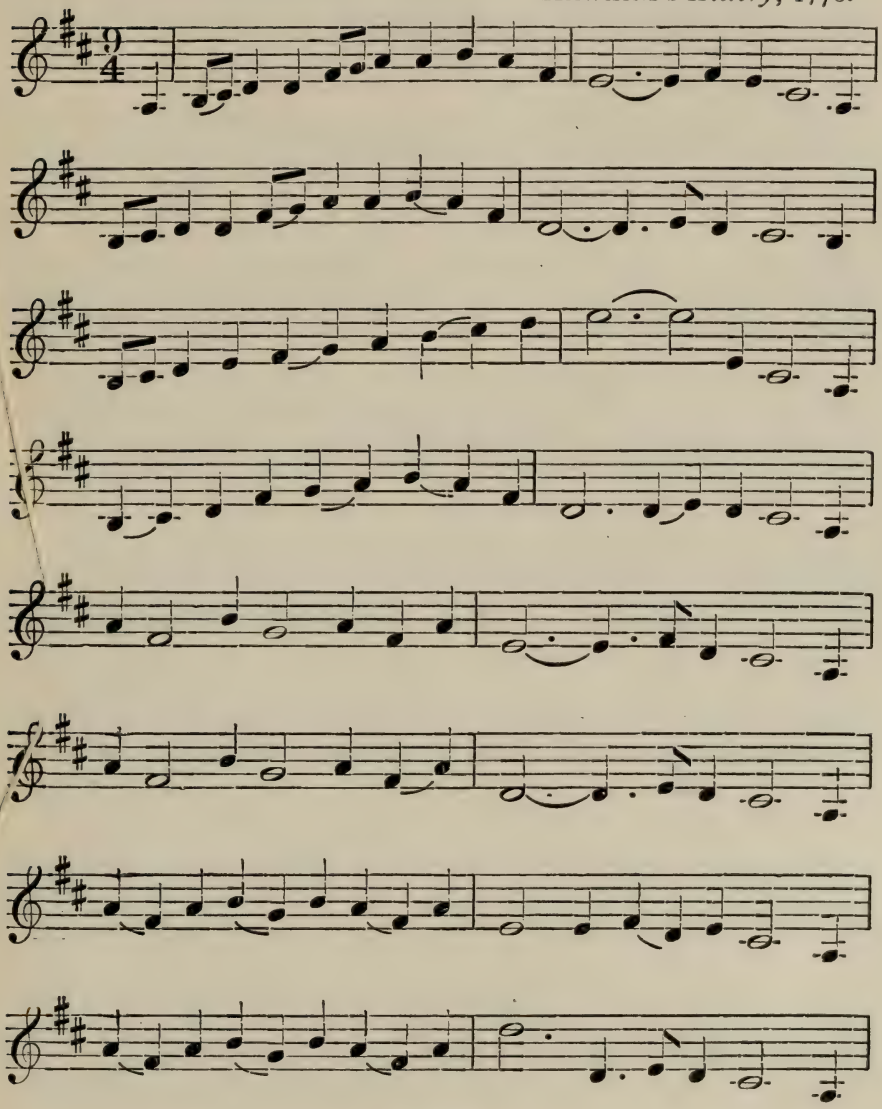
I have made no apology for passing over many fashionable dances of a bygone day introduced from the Continent, believing that the old dances of our own

nation are as beautiful as those to be found anywhere else. Amongst cultured people in Scotland clannishness has to be thanked for preserving a pride in healthy terpsichorean exercises, and even, as the Caledonian Society in London presents at its annual ball an exhibition of national dances surpassed in interest by no other meeting of amateurs in London, so the Gaelic League is endeavouring to awaken interest in the national dances of Ireland. It remains with the leading hostesses in London to do as much towards reviving a national interest in the Old English dances and many charming old dance tunes.

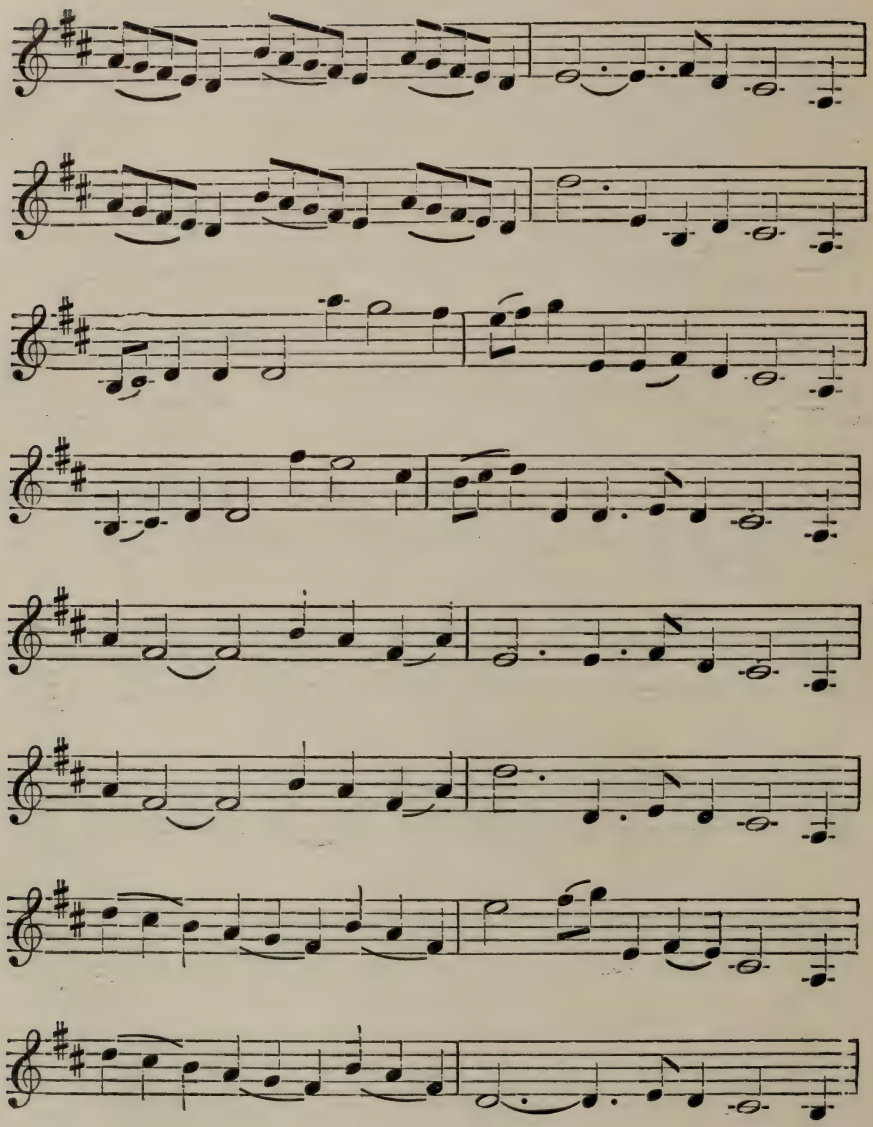
The curious tune of "Roger de Coverley," to which I now invite your attention, is given by Sir John Hawkins in his *History of Music,* dated 1776. Sir Roger is generally supposed to be a hypothetical character who was noted for his modesty, generosity, hospitality, and eccentricities. He was the *beau-ideal* of a country gentleman of Queen Anne's time. Thackeray says, "What would Sir Roger de Coverley be without his charming little brain-cracks? If the good knight did not call out to the people sleeping in church, saying 'Amen' with such delightful pomposity, what worth were he to us?" But it so happens that the edition of Hawkins which I possess was bound for me by none other than Mr. Roger de Coverley, a well-known bookbinder in Shaftesbury Avenue, who claims to be a descendant of Sir Roger, and says that his people were originally Huguenots. This is interesting because, whilst we were celebrating a Tercentenary, it is about

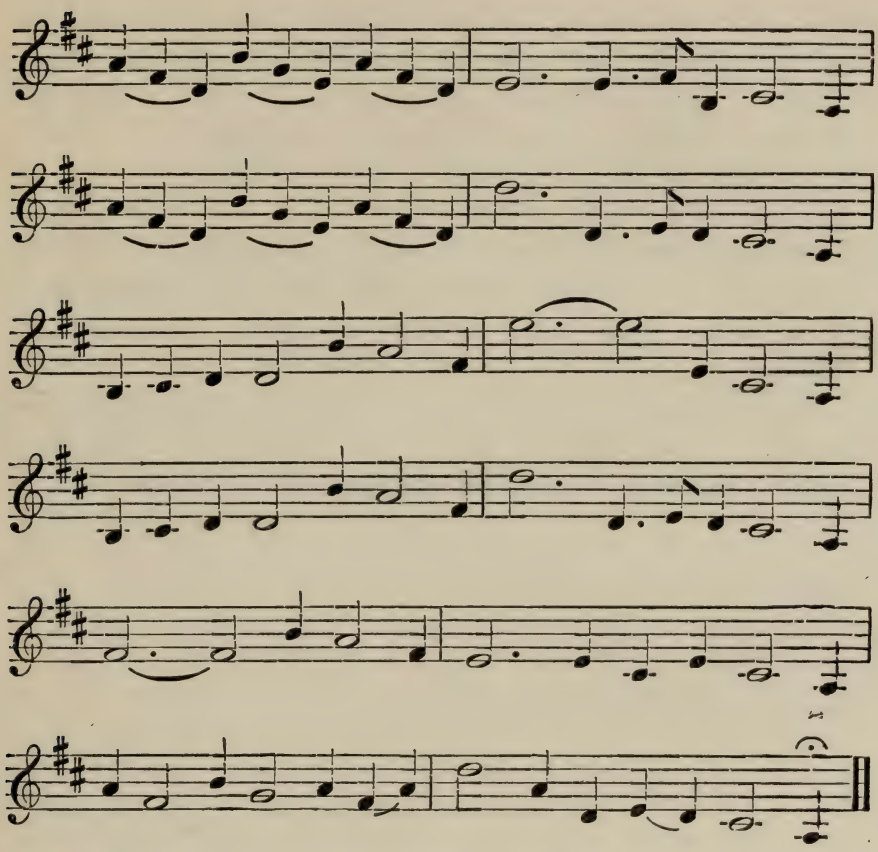
ROGER OF COVERLEY.

HAWKINS'S *History*, 1776.



English Music





three hundred years since the influx took place of the Huguenots to this country after the massacre of St. Bartholomew's. It is difficult not to think of the dance "Sir Roger" without a vision of Mrs. Fezziwig's ball, which her husband gave on Christmas Eve (to which the Ghost of Christmas Past showed old Scrooge), when "In came Mrs. Fezziwig, one vast, substantial smile." How happy everybody looked as they went up the

middle and down again; far happier than they seem to be when going through the contortions of the hybrid negro "Cake Walk" nowadays, when well-bred partners look as expressionless as the Sphinx—as well they may!

Hawkins's "Roger de Coverley" is curiously in 9-4 time, and is based on a four-bar phrase, varied in a remarkable way, and accompanied in the arrangement by a drone bass occasionally changed. After some tuning up chords to give the time, the dance begins. The final *forte* chord to mark the conclusion is traditional. Towards the climax the speed is increased, and, as the end is approached, there is a *ritardando.*

MASQUES AND EARLY OPERAS.

By ARTHUR H. D. PRENDERGAST, M.A. Cantab; and Honorary Fellow of St. Michael's College, Tenbury.

Programme of Music.

1. Ritornello (Triflauto) and Tenor Solo, "Nel pur ardor." From the Opera *Euridice*, 1600 ... *Jacopo Peri* (*16th and 17th centuries*)

2. *Couplet of Songs with Dance, inducing the transformation of the golden trees—

   (*a*) "Move now with measured sound"
   Thomas Campion (*c.* 1560-1619)

   (*b*) "Time that leads the fatal round"
   Thomas Lupo (*17th century*)

   From a Masque written by Thomas Campion, and produced on Twelfth Night, 1607, in honour of the marriage of the Lord Hayes.

3. Song (Tenor), "Come ashore, merry mates"
   J. Coperario (*c.* 1580-*c.* 1650)

   From a Masque by Campion in honour of the marriage of the Earl of Somerset and the Lady Frances Howard, Christmas, 1613.

4. "Sinfony" for Strings ... ... *Simon Ives* (1600?-1662)

   Scored from a set of MS. part-books in the Bodleian Library, Oxford.

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* Miss Molly Thynne and Miss Sybil Lubbock kindly consented to illustrate this Dance.

5. Song (Bass), "Great Psyche, Goddess of each field and grove"
Matthew Locke (*c.* 1632-*c.* 1677)

From Shadwell's Opera, *Psyche*, 1673.

6. Selection, "The Frost Scene." From Dryden's Opera, *King Arthur* ... ... *Henry Purcell* (1658-1695)

Vocalists—Miss FLORENCE SHEE, Mr. VINCENT HARDES, and Mr. GEORGE A. GRIMM, L.R.A.M., A.R.C.M. Strings—Miss MABEL BURMESTER, A.R.A.M., Miss K. RUTH HOWELL, and Messrs. H. GARDNER, J. SCHOFIELD, and G. GRIFFITHS.

THE Masque as a form of dramatic entertainment did not attain its full completeness of design till the seventeenth century. Its origin and earlier cultivation may probably be conceded to Italy as the chief pioneer of European civilisation, but its final and most successful elaboration was achieved in our own country.

It is a matter of history that from the earliest times the people of Italy displayed a native talent for merry and amusing, though rude, buffoonery in extemporary speeches and songs, accompanied by appropriate gestures.

These semi-dramatic performances were usually exhibited on the various heathen festivals; and being thus linked in the minds of the people with religious observances, it was a natural consequence that, when the Church emerged from the obscurity of the Catacombs, the custom would be followed of assigning to each Feast-day not only its Hymn but also its appropriate *Processional Dance;* and in fact it is on record that towards the close of the fourth century St.

Chrysostom excused himself from joining in a festal dance on the score of illness.

These observances would, of course, occupy a prominent place in the festivities of the *Carnival,* which, until its general limitation to a few days before Ash Wednesday, began on the Feast of Epiphany (or Twelfth Night) and lasted until midnight on Shrove Tuesday; and was usually celebrated by street processions, with song and dance, which, though at first of a religious character, gradually became more and more secularized.

For a long time after the disuse of the religious hymns, these exhibitions were for the most part calculated to attract the eye, and the accompanying songs would be mere popular ditties; but improvements were gradually introduced, especially in Florence, till by the opening of the fifteenth century it had become usual there to collect together large processions of people, sometimes representing the return of triumphant warriors with trophies, cars, and similar devices, and at other times some story of ancient chivalry; the religious origin of the entertainments being frequently recognized by the introduction of a moral lesson: thus on one occasion the spectators were appalled by a representation of Death, in which nothing was omitted which might impress upon their minds the sense of their own mortality!

Finally, in the latter part of the fifteenth century, the intervention and patronage of Lorenzo de' Medici (born on January 1, 1448) afforded scope for yet further

development by encouraging men of the highest rank not only to take part in the street shows and processions, but also to close the day by the continuation of the outdoor masquing in their own palaces, where, of course, the dramatic and scenic effects, as well as the music, could be more carefully elaborated.

Notwithstanding such favourable circumstances, the complete development of these entertainments into a school of masques and masque-writers, such as we afterwards possessed in England, appears to have been arrested in Italy by the rise and cultivation of unaccompanied vocal music in the polyphonic or madrigalian style, which held almost undisputed sway amongst the serious musicians of that country during the greater part of the sixteenth century, and was brought to perfection by Palestrina,[1] Luca Marenzio,[2] and many other well-known composers.

This type of music, though beautiful in its way, is eminently undramatic, and towards the close of the sixteenth century men began to desire a more expressive vehicle for illustrating the higher emotions. This want seems to have been recognized more particularly by a fraternity of thoughtful men, lovers of classical culture, who at that period were wont to meet at the mansion of Giovanni Bardi, Conte di Vernio, and who set to work with the avowed object of resuscitating the style of musical declamation peculiar to the Greek Tragedy.

Among the frequenters of these meetings were three young musicians whose names afterwards became

[1] *Ob.* February 1594. [2] *Ob.* 1599.

celebrated—namely, Vincenzo Galilei (the father of the great astronomer Galileo Galilei), Jacopo Peri, and Giulio Caccini, of whom the last two, at all events, were probably looked upon by the "Beckmessers" of the period with some contempt as being deficient in contrapuntal equipment; but all three had original genius, and sufficient knowledge and energy to enable them to turn it to good account.

The first result of their experiments was the development of the *Cantata*, a secular composition for a single voice accompanied by a single instrument. Galilei produced one, entitled "Il Conte Ugolino," which obtained considerable notoriety, but has unfortunately been lost. Caccini composed several, which he sang with success at the house of Giovanni Bardi to the accompaniment of a theorbo, and which have been preserved in a collection published in 1602 under the title of *Le Nuove Musiche*. As a general rule, these cantatas are quite destitute of any definite form or figure of melody in their construction; all that their composers aimed at was the exact oratorical rendering of the words, and in striving to attain this they unconsciously hit upon that well-accented declamatory recitative which was the one thing needed for the successful establishment of the lyric drama, and which, though probably not the exact method of the Greek dramatists, may be accepted as the nearest approach to it consistent with a modern language and the modern musical scale.

It may be mentioned, in passing, that while these

young enthusiasts were thus *working out their salvation,* the scholastic musicians seem to have had a glimmering notion of the coming possibilities of the stage; but, in ignorance or disregard of a more appropriate form of musical expression, they made attempts to turn the polyphonic style to account in that direction. Most of those compositions have been lost, and we only know their titles; but a tolerably safe estimate of their style may be inferred from a *Commedia Armonica*, by Orazio Vecchi, entitled *L'Amfiparnasso,* which was performed at Mantua in 1594, and printed at Venice in 1597 in separate voice parts; and which simply consists of a series of madrigals for five voices without instrumental accompaniment or ritornello of any kind, the only provision for dramatic effect being that when the story requires one single person to appear upon the stage, the other four voices are directed to sing behind the scenes, and so on for two or more persons.

But Peri and his friends were still at work, and three years after the production of Vecchi's *L'Amfiparnasso*—viz., in 1597, an opera by Peri, entitled *Dafne,* was privately performed at the Palazzo Corsi in Florence; Signor Corsi having taken up the mantle of the Conte di Vernio (Bardi) as patron of the *new school,* when the latter removed to Rome upon his appointment in 1592 to the post of *Maestro di Camera* to Pope Clement the Eighth. No trace remains of the music of *Dafne;* but its success, as recorded by Doni and other historians, was so great that, in the year 1600, Peri was invited to provide a work to grace the festivities which followed

the marriage of King Henri IV. of France with Maria de Medici; and accordingly he produced his *Euridice*, the first true Italian opera that was ever performed *in public*. The libretto was supplied by Rinuccini. Several noblemen appeared as performers on the stage; Signor Corsi himself played the harpsichord behind the scenes, assisted by three friends, who respectively played the chitarone, the lira grande, and the theorbo; and three flutes were used for a certain ritornello which you will shortly hear. A considerable amount of freedom must have been accorded to the performers with regard to the employment of their instruments, for in the score published in Florence in 1600, and reprinted in Venice in 1608, the accompaniment consists simply of an ordinary figured bass. The music is almost entirely for solo voices in the then new recitative style; but short choral passages are occasionally introduced, for the accompaniment of which the orchestral instruments above mentioned probably doubled the voice parts. In 1863 *Euridice* was again reprinted by Messrs. Ricordi & Co., and a copy of this edition has been kindly lent to me by Mr. J. E. Matthew, who possesses one of the finest private musical libraries in this country, where I have had the privilege of collating this edition with an original copy of the Florence Edition of 1600.

From this opera I have transcribed a solo for Tirsi, or Thyrsis, a shepherd, who enters holding to his mouth a *Triflauto,* or triple flute, and pretending to play upon it the ritornello already mentioned, but

which was, without doubt, actually played behind the scenes by the three flutes for which it is scored.[1]

Italian opera being now safely launched, we may leave it to take care of itself, and consider the rise and progress of similar entertainments in our own country.

An account of pageants and processions in England is given in Hone's *Ancient Mysteries,* the earliest there mentioned having taken place in London when Queen Eleanor rode through the city to her coronation in 1236. Hone's description of two of them, quoted from contemporary records, will suffice to give a fairly good idea of the rest, it being understood that the word "pageant" was formerly used, not only as a title for the *show or procession*, but also for the *booths or other erections* in which the several characters might be placed along the line of the procession :—

(1.) On the Queen of Henry VI. visiting Coventry in 1455, at Bablake in that city there was a *Jesse* over the gate, showing two speeches made by Isaiah and Jeremiah in compliment to the Queen, and comparing her to the root of Jesse. Within the gate, at the east end of the Church, St. Edward and St. John the Evangelist were equally polite in their welcome to her Majesty. Afterwards the conduit in the "Smythford Street" was right well arrayed, and there were showed the four speeches of the four cardinal virtues. At the Cross in the Croschepyng were divers angels censing ahigh on the Cross, and wine running out at divers places. Between the Cross and the Conduit were nine pageants, and in every pageant a speech

[1] Illustration 1—Ritornello (triflauto) and tenor solo, "Nel pur ardor," from Jacopo Peri's opera *Euridice* (1600).

from one of the nine conquerors, or nine worthies: Joshua, Hector of Troy, King David, the Emperor Alexander, Judas Maccabæus, Julius Cæsar, King Arthur, Charlemagne, and Sir Guy of Warwick. Joshua in his speech told her Majesty that if any one dared to do her wrong he would fight for her. David told her that in dainties he had lived all his life, had slain Goliath, and would obey her as a kind knight for the love of her Liege Lord, King Henry. The Conduit was arrayed with as many virgins as might be thereupon; and there was made a great dragon, and St. Margaret slaying him by miracle, with a suitable speech from her.

(2.) Again, in 1501, on the Princess Catherine of Aragon arriving in London to be married to Prince Arthur, elder brother of Henry VIII., her procession through the city was very magnificent. In the Pageants, which were numerous and superbly furnished, the principal actors or speakers were not only God the Father, St. Catherine, and St. Ursula, but King Alphonsus the astronomer (an ancestor of the Princess), a Senator, an Angel, Job, Boëthius, Nobility, and Virtue. These characters sustained a dialogue.

Up to the time of King Henry VIII. all these English pageants were *outdoor* processions and spectacular shows, conducted for the most part by hired performers; but within three years of that king's accession two events occurred at his court which exercised a most important influence upon the future development of the English masque. One of these was *probably*, and the other *certainly*, suggested by the fame of the Florentine entertainments already described. The first of these events was an entertainment on January 6th, 1510-11, given in the Palace at Richmond, and thus described by Hall:—

Against the Twelfth Day, or the Day of the Epiphany, at night, before the banquet in the hall at Richmond, was a Pageant devised like a mountain, glistening by night as though it had been all of gold and set with stones; on the top of which mountain was a tree of gold, the branches and boughs frysed with gold, spreading on every side over the mountain with

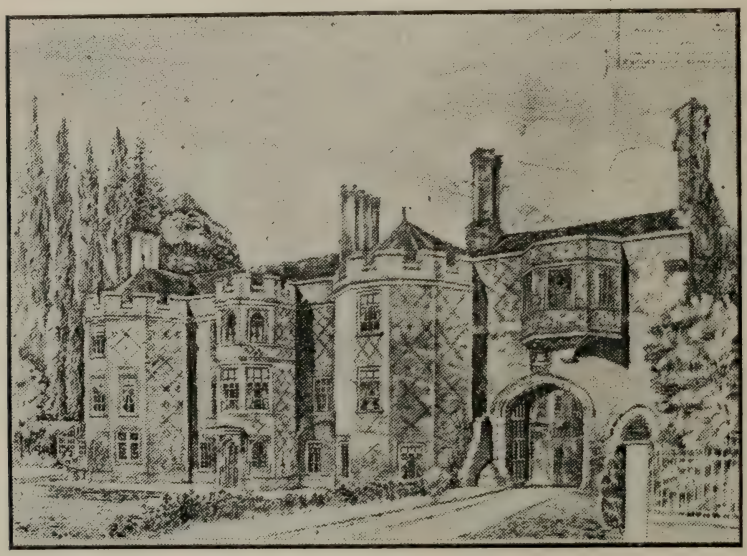


FIG. 64.—THE PALACE OF KING HENRY VIII. AT RICHMOND, WHERE WAS GIVEN A "MASK AFTER THE MANNER OF ITALY" FOR THE FIRST TIME IN ENGLAND.

roses and pomegranates: the which mountain was with vices brought up towards the King, and out of the same came a lady apparelled in cloth of gold, and the children of honour called the henchmen, which were freshly disguised, and danced a Morris before the King, and that done, re-entered the mountain: and then was the wassail or banquet brought in, and so break up Christmas.

The second event was a masqued ball which took place on the Day of the Epiphany, 1512-13, and of this it is recorded (also by Hall) that—

> The King with eleven others were disguised *after the manner of Italy called a Mask, a thing not seen before in England.* They were apparelled in garments long and broad, wrought all with gold, with visors and caps of gold; and, after the banquet done, these Masquers came in with six gentlemen disguised in silk, bearing staff torches, and desired the ladies to dance.

Here the novelty was evidently not in the disguising, but in the fact that the persons disguised were the king and gentlemen of his court, who opened a masqued ball *after the manner of Italy.*

From the union of these two forms of entertainment sprang the masque of Thomas Campion, Ben Jonson, James Shirley, and others, which always began with dialogue and scenic effects, and ended with a masqued ball, the performers of both sexes being for the most part of good birth and station, and not seldom of even the very highest rank in the land.

The production and representation of masques being regarded with so much favour in influential and wealthy circles, it was natural that the close of the sixteenth century and the first half (at all events) of the seventeenth should be signalized by the labours of a band of dramatists, musicians, and architects, endowed with fancy and culture in their respective departments, through whose combined efforts the masques attained

to an elaboration and development previously unknown; and became homogeneous structures combining by means of some ingenious fable (often drawn from the mythology of Greece or Rome) the various forms of poetry, music, and dancing. They were always presented with the aid of beautiful scenery and mechanical effects, as well as splendid costumes and decorations—thus being in remarkable contrast to the meagre mounting of contemporary stage plays. Music (vocal and instrumental) was supplied by the best composers of the day; and though the *actors* were usually amateurs, the performance of the music was, as a rule, entrusted to professional musicians. The masques were most frequently performed at Whitehall Palace, but sometimes in the mansions of the nobility, or in the dining-hall of one or other of the four Inns of Court; the connection of the Bar with artistic enterprise being then much more intimate than in the present time.

The printed copies of the masques preserved at the British Museum and elsewhere are almost invariably small quarto volumes, with fanciful title-pages and ornamental bindings; at the end of which are often found a few pages of music containing usually three or four of the solo-songs composed for the preceding masque, but very seldom any of the choruses. In most cases it has become impossible to identify the remainder of the music, even if it still exists. These little volumes were not printed beforehand for the use of the performers in learning their parts, but after and by way

of description of the performances, with full details of the dresses, decorations, and other adjuncts.

Among the writers of masques Ben Jonson was the most prolific, and probably the most successful; but Thomas Campion (a doctor of medicine), whose dates lie about fifteen years earlier, was distinguished not only as a poet and dramatist, but also as a composer capable of writing the music for many of his own songs; and the next musical illustration contains a specimen of his work taken from a masque written by him in honour of the marriage of the Lord Hayes with the daughter of the Lord Dennye, and performed at Whitehall Palace on Twelfth Night, 1606-07.

The scene of this illustration is described as "a green valley with green trees round about it, and in the midst of them golden trees with arms and branches very glorious to behold." These latter were really Apollo's youths disguised by the magic of Cynthia, Queen of Night; and the two songs here linked together consist of an incantation to bring about the re-transformation of the golden trees, and a hymn of joy for its success.

At the first sound of the voice the trees "began to move and dance according to the measure of the time which the musicians kept, and the nature of the words."

The music of the first song is by Thomas Campion, and that of the second (in quicker time), which will follow without a break, is by Thomas Lupo, a musician of Italian descent, whose title to fame rests upon the

songs and dance-tunes which he composed for various masques.[1]

The next illustration is the final song of another masque by Campion, written for the marriage festivities of the Earl of Somerset and the Lady Frances Howard, and presented at Whitehall on St. Stephen's Night, December 26th, 1613. The music is by a man whose real name was John Cooper, and who, after studying in Italy, assumed the style of *Coperario.* He was a prolific and successful composer of masque music; and a vast number of his songs and dance-tunes may be found in old collections (in print and in manuscript) at the British Museum and the Bodleian Library; though, after the fashion of the time, the works for which they were composed are seldom indicated. The revels of this masque being supposed to have lasted long enough, a skipper and his crew arrive on the scene with a ship, or barge, to carry off the masquers; and the masque ends with their departure.[2]

At the beginning of the seventeenth century, Ben Jonson was twenty-six years of age, and he lived till the year 1637; producing, in addition to his stage-plays, a large number of masques and similar pieces, chiefly for the court of James I., whose consort, Anne of Denmark, frequently took part in their performance, she enjoying a high reputation not only for her acting, but especially for her pre-eminent grace in dancing, at a time when it was cultivated as one of the

[1] Illustration 2—"The Dance of the Golden Trees."

[2] Illustration 3—"The Song of the Skipper."

fine arts. The music, dresses, and scenic effects of Ben Jonson's masques were all on an elaborate scale, and designs for the latter were frequently supplied by the renowned architect, Inigo Jones.

In Jonson's *Masque of Queens,* produced at Whitehall on Candlemas-day, 1608-09, occurs for the first time the sharply defined extravaganza-like introduction called the *Antimasque;* the invention of which is usually attributed to Jonson, but of which he remarks in his preface to that masque that "Because Her Majesty the Queen (best knowing that a principal part of life in these spectacles lay in their variety) had commanded me to think on some dance or show that might precede hers, and have the place of a foil or false masque, I was careful to decline, not only from others, but mine own steps in that kind; and *therefore* now devised that twelve women in the habit of Hags or Witches, sustaining the persons of Ignorance, Credulity, Falsehood, Mischief, etc., the opposites to good Fame, should fill that part—*not as a Masque* but a spectacle of strangeness, producing multiplicity of gesture, and not unaptly sorting with the current and whole fall of the device."

This preface shows that the Antimasque was really suggested by the Queen Consort, and that Jonson, with a true artist's instinct, was quick to avail himself of its capabilities; and from that time forward the Antimasque became a feature of nearly all the masques written by him and others.

Another masque by Ben Jonson (*The Masque of Lethe*)

presents a noteworthy feature, which will receive special mention later, in connection with the early English operas.

At Candlemas, February 2nd, 1632-33, James Shirley's masque, *The Triumph of Peace,* was produced at Whitehall, under special circumstances, upon a scale of magnificence and lavish expenditure surpassing all previous or subsequent efforts of the kind. It seems that in or about the month of June 1632, William Prynne, a Bencher of Lincoln's Inn, published a book entitled *Histrio Mastix; or, A Scourge for Stage Players,* in which he inveighed with great acrimony against theatrical exhibitions of all kinds, and particularly against "women actors." These latter strictures were construed to have been levelled at the Queen (Henrietta Maria), who in 1630 had played the part of Chloris in Ben Jonson's masque *Chloridia*, and Prynne was prosecuted in the Star Chamber and sentenced to be fined £5000, to be expelled the University of Oxford and the Society of Lincoln's Inn, to be degraded and disenabled from his profession of the Law, to stand twice in the pillory, losing an ear each time, and to remain prisoner for life. Later in that same year several of the principal members of the four Inns of Court designed that these societies should join in the outward and splendid visible testimony of a royal masque, to be by them brought to the Court in the noblest and most stately manner that could be invented, as an expression of their love and duty to the king and queen, and a manifestation of the difference of their

opinion from Mr. Prynne's new learning and his book against stage plays and interludes.

For this occasion James Shirley was selected as dramatist, and wrote the masque called *The Triumph of Peace.* The preliminary arrangements and general management were entrusted to a committee consisting of two of the Benchers of each of the four Inns of Court, one of whom, Bulstrode Whitelock, of the Middle Temple, has given in his *Memorials of English Affairs* a very full description of this masque and the scenery, music, and other accessories of its performance; which was preceded by a procession of performers and others numbering nearly three hundred persons, in chariots, on horseback, and on foot, who marched with banners and bands of music from Ely Place, down Chancery Lane, and along the Strand to Whitehall; and the whole lengthy narrative, occupying upwards of nine printed pages in the modern edition of 1853, reads more like a chapter from the *Arabian Nights* than the account of an entertainment promoted by societies now pleased to describe themselves as "institutions set apart for the study and practice of the law." The total cost of this entertainment (including one thousand pounds, or more, paid to the musicians) seems to have amounted to *above one-and-twenty thousand pounds,* which enormous sum was borne by the four Inns of Court with special contributions by the particular members of the same who took part in the performance.

The committee, in distributing amongst themselves the various branches of management, allotted to

Bulstrode Whitelock the whole care and charge of all the music, which, he modestly says, "was so performed that it excelled any music that ever before that time had been heard in England."

Whitelock relates that he engaged Simon Ives (or Ivy) and William Lawes (brother of Henry Lawes) to compose the "ayres, lessons, and songs" for the masque; and that he also made choice of many other most excellent musicians—English, French, Italian, and German—who had meetings together for practice—"forty lutes at one time, besides other instruments and voices in consort."

Simon Ives was at that time a (lay) Vicar-choral of St. Paul's Cathedral. He was, of course, displaced during the commonwealth; but on the restoration of the monarchy, when clergy with a knowledge of church music were much in request, he was ordained to a minor canonry in the same cathedral. His "Sinfony" for strings, which forms the next item on the programme of musical illustrations, has been copied and put into score by me from four manuscript part-books in the Bodleian Library, Oxford (Music School Collection), labelled respectively "Cantus," "Altus," "Tenor," and "Bassus I." The volumes belong to a set of six, the other two being labelled "Contra-tenor" and "Bassus II."; and notwithstanding the vocal character of the labels, the music therein contained consists entirely of overtures, airs, symphonies, dance-tunes, and other pieces for instruments (presumably strings) by various composers of the seventeenth century. There

are no bars, and consequently the scoring has been somewhat troublesome, especially in the matter of *rests*. The volumes are signed "George Stratford," who probably copied the music, and the date under his name is 1641, only eight years after the production of *The Triumph of Peace;* so it may fairly be conjectured that the "sinfony" about to be played formed part of the music composed by Ives for that masque. There is no direct evidence of this; but an autograph volume, containing music therein stated to have been composed for that masque by William Lawes, is also in the Bodleian Library; and it is therefore not at all unlikely that Simon Ives's music for the same entertainment should find its way to the same resting-place.[1]

Milton's *Comus*,[2] with music by Henry Lawes, was produced at Ludlow Castle at Michaelmas 1634, Lawes himself performing the part of the "Attendant Spirit"; and during the next six years masques were occasionally performed at Whitehall; but after the year 1640 the long series of such entertainments was interrupted by the king's political troubles, as well as by the growing ascendancy of the Puritans, which culminated in the issue of the Parliamentary ordinances for the suppression of all dramatic performances.

It is noteworthy that after an interval of upwards of ten years, the first step towards the revival of dramatic entertainments in London was taken by Cromwell himself, when *at his command* Shirley's masque *Cupid and*

[1] Illustration 4—"Sinfony" for strings, by Simon Ives.

[2] The manuscript is in the Exhibition.

Death was performed at the Military Ground in Leicester Fields (now Leicester Square) before the Portuguese Ambassador on March 26th, 1653, with music by Christopher Gibbons and Matthew Locke. But this revival did not, either before or after the restoration of the monarchy, lead to any permanent reinstatement of the masque in its old position; and, in fact, it very soon began to be superseded by—or rather *to be developed into*—the Italian form of drama called "Opera," with the dialogue set to music in recitative style.

The transition from masque to opera in England had been foreshadowed as early as the year 1617, when Ben Jonson's *Masque of Lethe* was presented in the house of Lord Hayes for the entertainment of Monsieur le Baron de Tour, Ambassador Extraordinary for the French king. This masque is remarkable in that for the first time in England the entire dialogue was set to recitative in the then recently-invented Italian style, and the work may therefore justly claim to have been the *first English opera.* The music was composed by Nicholas Laniere (distinguished also as singer and painter), whose innovation must have had the sanction and co-operation of the author. He was the son of Jerome Laniere, an Italian musician, who, about the year 1571, came over and settled here in the service of Queen Elizabeth; and thus Nicholas Laniere, although a native of this country (he was born about 1590), would have exceptional opportunities of studying the rise and progress of opera in Italy; and it is also very probable that he was specially influenced in this direction by the

presence of the foreign ambassador, to whom the recitative style would naturally be familiar. The path thus struck out, however, was not pursued any farther at the time, and the later masques of Ben Jonson and his contemporaries are all in the old form of spoken dialogue interspersed with musical numbers.

In 1656 Sir William D'Avenant obtained permission "for the performance of operas" in a large room at the back of Rutland House, in Aldersgate Street, which he opened with a sort of medley called "The First Daye's Entertainment at Rutland House, by Declamations and Music, after the manner of the Ancients."

In the same year D'Avenant produced his first opera, entitled *The Siege of Rhodes*, "made a Representation by the Art of Prospective in Scenes, and the Story sung in *Recitative* Musick." The music seems to have been lost; but it is recorded at the end of the first edition of the libretto (1656) that the vocal music of the first and fifth "entries" (acts) was composed by Henry Lawes, of the second and third by Captain Henry Cook, and the fourth by *Matthew Locke* (of whom more will be said directly); and further, that the instrumental music was composed by Charles Coleman and George Hudson, and the scenery was designed and ordered by Mr. John Web (*sic*). D'Avenant assigns as a reason for his "numbers" being "so often diversified" that frequent alterations of measure are necessary to *recitative* music.

These particulars are not given in the edition of 1672, which alone appears to have been consulted by

Burney, whose account and deductions are condemned by Chappell as consequently erroneous.

On the restoration of the monarchy, Matthew Locke composed the "music for ye king's sagbutts and cornets," performed during the progress of Charles II. from the Tower through the City to Whitehall on April 22nd, 1661; and thereupon Locke received the appointment of Composer-in-Ordinary to the King, which led him to devote much of his time to the production of services and anthems for the Chapel Royal, and his subsequent connection with the theatre seems to have been rather intermittent. Nevertheless he was employed from time to time to compose music for dramas, including "the instrumental, vocal, and *recitative* music" for Sir Robert Stapylton's tragic comedy *The Stepmother* (1664), as well as (if it be his, which has been questioned, but not disproved) the celebrated "Witches' Music" for Shakespeare's tragedy of *Macbeth*, as altered, or rather added to, by Sir William D'Avenant.

Eventually in 1673 Locke composed the entire music (except only certain "act tunes" and "entries" by Draghi) for Shadwell's *Psyche*, which was printed (words and music) in 1675 under the title of "The English Opera, or the Vocal Musick in *Psyche*, with the instrumental therein intermix'd; by Matthew Locke, Composer-in-Ordinary to his Majesty, and Organist to the Queen." A copy of this opera is in the valuable collection of music and musical literature formed by the extinct Sacred Harmonic Society, and now in the

library of the Royal College of Music, the Director of which institution has kindly allowed me to peruse and make extracts from it.

Locke's preface is written in terms of considerable asperity, and opens with the following reflection:—

"That Poetry and Musick, the chief manifesters of Harmonic Phancy, should produce such discordant effects in many, is more to be pitied than wondered at; it being become a kind of fashionable wit to Peck and Carp at other Men's conceptions, how mean soever their own are."

He then proceeds to combat anticipated criticism upon certain points, as to one of which—namely, his use of the title "Opera"—he writes:—

"To this I must answer that the word is borrowed of the Italian; who by it distinguish their Comedies from their Operas: Those, a short Plot being laid, the Comedians according to their different Theams given, Speak, and Act Extempore; but These, after much consideration, industry and pains for splendid scenes and Machines to illustrate the Grand Design, with Art are composed in such kinds of Musick, as the subject requires; and accordingly performed. Proportionable to which are these Compositions (the Reader being referred to the Book of the whole work, for the particular excellencies): their nature for the most part being soft, easie, and, as far as my ability could reach, agreeable to the design of the Author: for in them you have from Ballad to single Air, Counterpoint, Recitative, Fuge (*sic*), Canon, and Chromatick Musick; which variety (without vanity be it said) was never in Court or Theatre till now presented in this Nation: though I must confess there has been something done (and more by me than any other) of this kind. And therefore it may justly wear the Title, though all the Tragedy be not

in Musick: for the Author prudently considered that though Italy was, and is, the great Academy of the World for that Science and way of Entertainment, *England is not:* and therefore mixt it with interlocutions, as more proper to our genius.

"Another (objection) may be, The extream Compass of some of the parts. To which the Idols of their own imagination may be pleas'd (if possible) to know that he who composes for Voices, not considering their extent, is like a Botching Stult, who being obliged to make Habits for men, cuts them out for children. I suppose it needs no Explication."

These remarks of Locke's clearly prove that in matters musical he had a better opinion of himself than of his fellow-countrymen; but they are also useful as showing the requirements which, in the opinion of one of the first English musicians of his time, must be fulfilled in the composition of an opera. To this combination of musical numbers and spoken dialogue English operas have since adhered, with very few exceptions.

Psyche seems to have been the first English opera of which the music was printed together with the words in score; the poet having hitherto published his libretto separately, adding, usually but not always, a note mentioning the composer or composers of the music; whose manuscripts have been in most cases (for example, *The Siege of Rhodes*) irrevocably lost.

The accompaniment of the vocal music of *Psyche* is, for the most part, written only for a figured bass, the ritornellos and symphonies being scored for strings; but it may be conjectured that in the choruses the voice-parts were often doubled by oboes and bassoons.

As a matter of history, it may be mentioned here that it was not till 1669 that Louis XIV. of France granted by letters patent to the Sieur Perrin the right to establish *Académies de Musique* for the singing in public of theatrical pieces as practised in Italy, in Germany, *and in England.* After Perrin had enjoyed this patent for a few years, it was revoked and given to Lully in March, 1672. It appears, therefore, that opera was established in England about thirteen years earlier than in France; and that Matthew Locke preceded Lully as a composer of musical drama (as distinguished from ballet) by about twenty years.[1]

We now come to the greatest of all English musicians, Henry Purcell, who, in the course of a short life of only thirty-seven years (1658-95), distinguished himself in every branch of music as then practised. At an early age he was admitted one of the "Children of the Chapel Royal," as the choristers were and are still called, then under the care of Captain Henry Cook, by whose instruction he profited so speedily that his first known song was composed when he was only nine years of age.

In the year 1680, at the age of twenty-two, Purcell was appointed organist of Westminster Abbey, and during the next six or eight years he seems to have devoted himself mainly to the duties of that office, and of the organistship of the Chapel Royal, which, from the year 1682, he held concurrently. To this period

[1] Mr. George Grimm sang the song from *Psyche* with which the action of that opera opens, "Pan's Address to Psyche."

may be assigned a large number of his anthems and services, as well as odes for St. Cecilia's Day, and other special occasions such as royal birthdays, marriages, and so on.

Of Purcell's work as a musician previously to the year 1680, few definite particulars are recorded; but he seems to have been occupied to some extent, at all events, in the composition of songs and other incidental music for stage plays. It is certain, however, that in, or soon after, the year 1686 Purcell, though still discharging the duties of his two appointments as organist, took up dramatic composition with much energy; and, thenceforward till his death in 1695, he is found in frequent and assiduous collaboration with Dryden, Betterton, D'Urfey, and other playwrights.

One of the most remarkable of Purcell's dramatic works is the opera *Dido and Æneas,* which was composed at the request of one Josias Priest, a celebrated dancing-master and arranger of stage-dances at the Dorset Garden Theatre and elsewhere; who, in addition to his theatrical business, kept a "Boarding School for Young Gentlewomen," first at a house in Leicester Fields (now Leicester Square), and afterwards at Chelsea.

The *exact* date of the production of this opera has eluded all research, and even the year has been the subject of conflicting statements, for Sir John Hawkins states in his *History of Music* that Purcell was then of the age of nineteen (making the year 1677); whereas in Sir George Macfarren's Edition for the Musical

Antiquarian Society (1841) the date of the composition is given on the title-page as 1675, when Purcell would have been only seventeen; and this date was repeated by Dr. Rimbault in 1842, and again by Mr. W. H. Husk in Grove's *Dictionary* (Art. "Purcell"), though he adds in a note (without quoting any authority) that a *second* performance was given in 1680, after the removal of Josias Priest and his school to Chelsea; the earlier dates having, of course, implied that the original performance took place at Priest's house in Leicester Fields.

These statements are discussed and shown to be erroneous by Dr. W. H. Cummings in his Preface to the Purcell Society's Edition of 1889; from which we learn, firstly, that in 1680 Josias Priest advertized, in the *London Gazette* of November 25th, the removal of his school from Leicester Fields to "the Great School House at Chelsey that was Mr. Portman's"; secondly, that there has been preserved in the library of the Sacred Harmonic Society (Royal College of Music) an original libretto of *Dido and Æneas,* believed to be unique, with the following title:—"An Opera perform'd at Mr. Josias Priest's Boarding School at Chelsey, By Young Gentlewomen. The Words made by Mr. Nat.[1] Tate. The Music composed by Mr. Henry Purcell." Thirdly, we learn that in Tom D'Urfey's volume of *New Poems,* etc., published in 1690, there is an "Epilogue to the Opera of *Dido*

[1] Evidently a mistake for Nah., the author having been Nahum Tate, best known by the Tate and Brady metrical version of the Psalms.

and Æneas performed at Mr. Priest's Boarding School at Chelsey: Spoken by the Lady Dorothy Burk," who in all probability was one of the "young gentlewomen."

Dr. Cummings therefore considered that all the available evidence tended to prove that the opera was composed in the year 1680—that is to say, when Purcell was about twenty-two years of age; and this view is certainly favoured by the fact that the end of that year witnessed the transfer of Priest's school to his new house in Chelsea, an event which he would naturally wish to celebrate by some special festivity.[1]

[1] Since the delivery of this lecture on July 6th, 1904, a most valuable article by Mr. W. Barclay Squire has been published in the *Quarterly Journal* for July, August, and September 1904 of the International Musical Society (Breitkopf & Härtel), in which the probable dates of Purcell's dramatic compositions are critically discussed. With reference to *Dido and Æneas*, Mr. Squire contends that there is no reason for ascribing it either to 1677 (much less 1675) or even to 1680; and that D'Urfey's Epilogue already mentioned supplies valuable evidence in support of this view. It appears that D'Urfey published two collections of *New Songs and Poems* under very similar titles, the first in 1683, and the second in 1690; and it may fairly be assumed that the second volume of *New Poems* represents a collection of pieces written since the publication of the earlier volume. The Epilogue is *not* in the 1683 volume; it *is* in that of 1690, which points to the date of the opera for which it was written as falling between those two years. Mr. Squire also considers that the Epilogue itself supplies internal evidence of its approximate date, especially in the lines—

> "Rome may allow strange tricks to please her Sons,
> But we are *Protestants and English Nuns;*
> Like nimble fawns, and birds that bless the Spring,
> Unscar'd by *turning Times* we dance and sing,"

The chief performers would naturally be the "young gentlewomen"; and accordingly, it is observed by Dr. Cummings that all the solo parts, with the single exception of that for Æneas (a tenor), are written in the treble, or G clef. The choruses, however, are all for the usual four voices—soprano, alto, tenor, and bass—and in these the assistance of the masters of the school and other friends, and possibly of some of the Westminster Abbey choir, may have been obtained for the lower parts; though it is to be noticed that the alto part lies, almost invariably, well within the compass of a woman's contralto voice, instead of being written for male counter-tenors, as was customary at that time; moreover, the tenor music generally lies high enough to be sung more or less effectively by low contralto voices.

This being Purcell's *only opera* according to the strict Italian definition, I have entered into the history of its origin and construction at greater length than would have seemed desirable had the work not been a sort of landmark in the development of opera in England. For,

where the allusion to Protestants and English nuns, and the expression "Unscar'd by *turning Times*" point to the lines having been written after the Revolution of 1688; and, in summing up, Mr. Squire says that such evidence as there is on the subject leads to the conclusion that *Dido and Æneas* was composed after the year 1688 and before the summer of 1690, and consequently when Purcell's genius had reached its full maturity. This note must not be taken as more than an indication of Mr. Squire's line of investigation, and a statement of the result arrived at by him. The whole article, both as to *Dido and Æneas* and to Purcell's other works, will well repay careful perusal.

apart from the inherent beauty of the work, its most noteworthy characteristic is the fact that, in spite of Locke's pronouncement on the subject in his preface to *Psyche*, Purcell ventured to compose a musical drama consisting of recitative, air, duet, chorus, and descriptive instrumental movements, *without any spoken dialogue;* in fact, a real opera constructed upon the lines laid down in the works of Peri, Caccini, and other Italian composers of the end of the sixteenth century and the beginning of the seventeenth, the gap of eighty years, or more, having only been bridged over in England (so far as can be ascertained) by two works—namely, *The Masque of Lethe* (1617) and *The Siege of Rhodes* (1656); as to the latter of which, at all events, doubts have been expressed by some writers whether in the matter of dialogue it was completely in accordance with the Italian design.

Laniere, the composer of *The Masque of Lethe*, lived till some time between the years 1665 and 1670, and Locke, one of the composers of *The Siege of Rhodes*, had only died in August 1677; so that, either directly or or through his father, Purcell must have had opportunities of informing himself about the works of earlier dramatic composers, not excepting the Italian operas of Peri and others, of which printed copies had long been in circulation. Most of these works had been designed for performance (of a more or less *private* nature) before a select and cultivated audience in a nobleman's house, and Purcell would naturally feel that under such very similar circumstances he was more

than justified in throwing his composition into a similar form.[1]

The acceptance of this view enables us to account satisfactorily for the opera never having been *publicly* performed, and for the fact that Purcell never repeated the experiment in his subsequent dramatic works, but was content to return to the old form of musical numbers combined with spoken dialogue so forcibly advocated by Matthew Locke.

The year 1691 witnessed the production of *King Arthur*, generally regarded as Purcell's greatest dramatic achievement, in the construction of which it appears that Dryden really worked *with* Purcell, consulting him as to when and how musical numbers could be effectively worked in with the spoken dialogue.

At the death of Purcell, November 21st, 1695, no English composer was found capable of taking up the pen which he laid down, and operatic music gradually became more and more Italianized. For a while some of the English singers held the stage, but they were curiously mixed up with the Italians, each nationality using its own language without any apology or concealment, for it is often stated openly on play-bills that Signora this

[1] If, as Mr. Squire contends, *Dido and Æneas* was not composed till between 1688 and the summer of 1690, Purcell would not be compelled to seek a precedent so far back as *The Masque of Lethe*, or even as *The Siege of Rhodes;* but may have had the idea suggested to him by a work entitled *Venus and Adonis: A Masque for the Entertainment of the King*, which was composed between 1680 and 1687 by Purcell's former master Dr. John Blow, and, although called a masque, is in complete opera form.

or that "will sing her part in Italian!" We English, however, have not sinned alone in this matter, for when Italian opera was first introduced into Germany, the recitatives were sung in German, and the airs in Italian.

Finally, in 1710, the opera of *Almahide* (supposed to be by Buononcini) was brought out on January 10th, at the Queen's Theatre in the Haymarket, played *entirely* in Italian and by Italian singers. Still, John Bull was not even then quite extinguished, for, between the acts, "Intermezzi" were sung in English by Mrs. Lindsey, Mrs. Cross, and Thomas Dogget, of whom the last-named was the founder of the annual sculling match on the Thames for "Dogget's Coat and Badge."[1]

[1] Illustration No. 6—The Frost Scene, a recriminatory duologue for Cupid and the Cold Genius, from Purcell's *King Arthur*.

ENGLISH OPERA AFTER PURCELL.

By FRANK J. SAWYER, Doc. Mus. Oxon, Professor of Sight-Singing, Royal College of Music.

Programme of Examples.

First Period—

Scene from the *Beggar's Opera* ... ... (1728)
Polly—Miss Esmé Atherden; Macheath—Mr. Harold Wilde (Gentleman of the Chapel Royal).

Air from Arnold's *Castle of Andalusia* ... ... (1782)
"Flow, thou regal purple stream"
Mr. Francis Harford.

Duet from Arne's *Artaxerxes* ... ... (1762)
"For thee I live, my dearest"
Miss Esmé Atherden and Miss Phyllis Lett.

Song from Storace's *Doctor and Apothecary* ... ... (1785)
"The Summer heats bestowing"
Miss Esmé Atherden.

Second Period—

Song from Balfe's *Siege of Rochelle* ... ... (1836)
"Travellers all of every nation"
Mr. Francis Harford.

Romance from Wallace's *Maritana*... ... ... (1845)
"'Tis the harp in the air"
Miss Phyllis Lett.

Scene from Wallace's *Lurline* ... ... (1860)
"Sad is my soul"
Miss ESMÉ ATHERDEN.

Duet from Benedict's *Lily of Killarney* ... ... (1862)
"The Moon hath raised"
Mr. HAROLD WILDE and Mr. FRANCIS HARFORD.

THIRD PERIOD—

Song from Mackenzie's *Colomba* ... ... (1883)
"Vocero"
Miss ESMÉ ATHERDEN.

Song from Goring Thomas's *Nadeschda* ... ... (1885)
"My heart is weary"
Miss PHYLLIS LETT.

Serenade from Stanford's *Much Ado* ... . (1902)
Mr. HAROLD WILDE.

Song from Sullivan's *Ivanhoe* ... ... (1891)
"Ho! Jolly Jenkin"
Mr. FRANCIS HARFORD.

To enter on an impossible task is to awaken peculiar feelings. I have been asked to do two things beyond the power of mortal to achieve. Firstly, in the space of an hour to adequately trace, for your instruction, the development of English Opera after the death of Purcell in 1695; but a whole *series* of lectures would be needed to touch but lightly on the main facts in that long period. Secondly, I have been asked to "illustrate" my remarks by extracts from those operas; but, without a magician's wand, how can I conjure up a stage with scenery, band, actors, and acting to properly give representations of the various scenes or movements

selected? When we have, in rendering them, to fall back on the mere "singing" of them—*minus* stage, *minus* acting, and all theatrical adjuncts—we are no more presenting the true artistic production intended than an engraving represents the real picture. You will see, therefore, the great limitations under which we suffer, and will make the allowances due. Yet even with the restricted means at our command, we can, in the limited time allotted, find very much to interest and instruct us.

Presumably, in the Lecture that preceded this one, you have been told of the early origin of opera to be traced in the Greek plays. This, in the great period of the Renaissance, about the year 1600, was the unwitting cause of the foundation of *musica parlante*, the early form of declamatory music which soon was to pave the way for the first genuine operas. To Vincenzo Galilei, Jacopo Peri, and Caccini belong the first operatic honours, Peri's *Euridice*, produced in 1600, being called "Dramme in musica." Another worthy who did great things at this time was Monteverde, whose opera of *Arianna*, produced in 1607, marked a further epoch. Thus started—on the lines of the Greek drama—Italian opera. French opera was to wait seven decades longer before it saw its dawn at the hands of Jean Baptiste Lulli, an Italian who settled in France at the age of thirteen. The progenitor of Lulli's opera was the Ballet. Hence a closer inspection of the operas Lulli wrote from 1672 to 1686 would show, in comparison with early Italian opera, entirely different

results, the difference being greatly traceable to the models from which they sprung.

Pelham Humfry's studies in Paris under Lulli (at the expense of Charles II.) were doubtless the cause of awakening in his young friend Henry Purcell a desire to create opera in England; and so from 1677, when probably *Dido and Æneas* saw the light, to *Boadicea,* written in the year of his death (1695), we find him pouring out a long string of works, many of which greatly repay for closer study.

That Purcell was so long unappreciated at his real value was doubtless due to the advent of Georg Friedrich Handel in 1711, who won the hearts of the English, and planted in their midst the Italian opera, which at that time, far from being *dramme in musica* (a real musical drama) was of little or no real dramatic value, but only a string of solos or duets intended for the display of the powers of the vocalists. Beyond this the stilted unnaturalness of the subjects, and their treatment, made it almost impossible for them to appeal to the "humanness" of the hearer, and, after all, this is the one touch that is demanded in all stage presentations.

Purcell had not seen French opera, but had only heard of it. The only stage models on which he could mould his work would be the "masques" that were in vogue. In these no action occurred during the musical numbers, and it is easy to trace the influence of this in many early English operas.

Picture to yourself the state of stage music in

London about 1728; "society" had considered it the correct thing to support grandiose opera in Italian. Few can have had any knowledge of that language, and hence the music became to them only a medium for vocal show; hardly anything that they heard could appeal to their heart's emotions; it must have been nothing but an empty shell dressed up in grandiloquent style, entirely lacking in that inner power to touch the heart by being understood and entered into. Now, imagine at this time, when everybody is surfeited with this, to the listener, meaningless stage music, comes a new kind of musical play, based on the everyday life of the common people, and the tunes all such as they knew and had often sung—a production which they heard in their own language and could thus understand, a musical play with a plot that interested them, and in which the characters, instead of being empty vocal peacocks strutting about the stage, were real living people with whom they were constantly in contact, and who sang no vocal gymnastics or grand *roulades*, but old tunes that they loved—how this new form would leap into popularity. This is exactly what took place when Gay and Pepusch produced the *Beggar's Opera* in 1728.

It consisted of spoken dialogue with songs, duets, etc., interspersed; and it is not too much to say that from that day to this, English opera has always been under the influence of this early work.

Before listening to an example from it, let us make a division of our subject into Three Periods.

Period 1 shall commence with the *Beggar's Opera,* and include the works of Arne, Storace, Dibdin, and Bishop; thus lasting from 1728 to about 1823, and all, as was the *Beggar's Opera*, with spoken dialogue.

Period 2 shall include Balfe, Wallace, Macfarren, and Benedict, an English school with traces of the foreign influence of Rossini and Weber.

Period 3 may be said to commence with our living Sir Alexander Mackenzie (in *Colomba,* 1883) and, including the operas of Goring Thomas, Corder, Stanford, and Sullivan, to extend down to the present time.

With these divisions of our subject, we take our start with the *Beggar's Opera*, which is to be attributed to a remark of Swift to Gay, "What an odd pretty sort of a thing a Newgate pastoral would make." Gay, the great friend of Pope and Congreve, and himself no mean poet, was responsible for the plot and libretto; while Dr. Pepusch adapted the sixty-nine old English airs that are the basis of the music. That he was poking fun at Italian grand opera is evident from the prologue—a conversation between a beggar and a player, in which the beggar says, "I have introduced the similes that are in all your celebrated operas: the swallow, the moth, the bee, the ship, the flower, etc. Besides, I have a prison scene, which the ladies always reckon charming pathetick. As to the parts, I have showed such a charming impartiality to our two ladies that it is impossible for either of them to take offence. I hope I may be forgiven that I have not made an opera throughout unnatural like those in vogue, for I have no recita-

tive. Excepting this, as I consented to have neither prologue nor epilogue, it must be allowed an opera in all its forms."

The sly allusion to the "charming impartiality" he had shown "to our two ladies" was in reference to the furious quarrel between Faustina and Cuzzoni for leading part in Italian opera, and which had occurred a few months previously (1727), the *Beggar's Opera* appearing January 29th, 1728, at Drury Lane. Its success was without equal: it was given for sixty-three nights during the first season; in fact, after the first thirty-six performances Rich, the impresario, had netted £4000, and Gay for his four "author's nights" nearly £700. Small wonder, then, at the witty remark (attributed to Swift) that "the *Beggar's Opera* had made Rich gay and Gay rich."

The first period into which we have divided our considerations of English Opera is entirely dominated by the form of the *Beggar's Opera*, which itself is such a palpable offspring of the early masque. With one exception, this was the period of no recitative, the musical numbers being "incidental" to the spoken dialogue. The one exception was Arne's *Artaxerxes;* but previous to its production Arne had become a most popular and most prolific composer of English opera in the masque style. Born in 1710 (the same year as Dr. Boyce), he had produced his first opera in 1733, *Rosamund* (to Addison's libretto), and, from that time onward, poured out two-and-twenty operas, until in 1762—nearly thirty years later—he made his first

serious attempt to reform English opera on Italian lines, as regards recitative. Though it failed in its object of establishing a precedent, and forming the starting-place of a new English school, yet its popularity was such that it kept the stage for over seventy years. That it did not succeed in the way Arne intended was the result of criticism it received; not on its musical merits, but on the merits of the English language for recitative. These literary gentlemen, doubtless largely influenced by society and fashion, declared our language as totally unfit for this treatment, and so long and so strong were the arguments that few composers cared to venture again in this method.

FIG. 65.—DR. ARNE.

Another opera-writer of this first period was Stephen Storace, son of Stefano Storace (pronounced "Storacheh"), an Italian double-bass player, who settled in London about the middle of the eighteenth century; but we have long ago anglicized the name, and doubtless few know that he and his name are both of Italian origin. Though born in London (in 1763), he was sent to Italy to study in the

Conservatorio of S. Onofrio at Naples. From there he went with his sister Anna (three years his junior but already a fine singer) to Vienna, where he produced two operas, *Gli Sposi Malcontenti* and *Gli Equivoci* (founded on Shakespeare's *Comedy of Errors*), in 1785 and 1786; and also several "Singspiele," including *Der Doctor und der Apotheker,* which subsequently in English garb became very popular in London, where he settled in March 1787. Like Handel, Storace utilized much of his early compositions in his later works. Thus *No Song no Supper* (produced in 1790) contained much of *Gli Equivoci*, while *The Pirates* (1792) likewise contained some more from the same source. After writing fifteen operas, mostly successful, he died a prey to zealous attention to duty in 1796. Though ill from gout and fever, he attended the first rehearsal of his music to Colman's *Iron Chest;* a chill was the result, and death at the early age of thirty-three. To Storace belongs the credit of having extended the *finales* of the acts to continue the dramatic action. As a specimen of his writings, the graceful song, "The Summer heats bestowing," from the opera of the *Doctor and Apothecary,* may be taken.

Dibdin, Shield, and Arnold are all to be mentioned as worthy pillars of English Opera in this first period. Dibdin's works for the stage, which began in 1763, when he was but eighteen years of age, with the *Shepherd's Artifice*, continued till 1798; after this date he wrote his so-called *Table Entertainments* on the lines of the modern entertainers (Corney Grain,

Grossmith, etc.). It was for these that most of his best songs, including "Tom Bowling," were written.

William Shield (born in 1748) was another prolific and popular English opera-writer—in many respects, perhaps, one of the most "English" of the writers of the period. "The Wolf," "The Thorn," "The Plough-boy," "The Arethusa" are songs that warranted his funeral in Westminster Abbey in 1829.

Samuel Arnold (born in 1740) wrote no less than forty-three musical dramatic works, many of which were operas. Like other composers of his time, he, as did Shield, following in the influence of the *Beggar's Opera*, arranged music to opera libretti, selecting the music from the works of well-known composers. Thus his most popular *Maid of the Mill* contained songs from Galuppi, Jomelli and others.

FIG. 66.—SIR HENRY R. BISHOP.

The last representative of this, our first, period in English Opera is one who has left an heritage of music behind him, which every age has since faithfully cherished, even though, as in all the other cases thus far mentioned, they are gems from works long since dead to the stage.

Henry Rowley Bishop was born in 1786, and has passed away not fifty years, since he died in 1855.

Though his genius produced countless operas, yet they were all on the old, familiar lines—a play with incidental music. Yet many of these items, such as "Mynheer van Dunck" (from *The Law of Java*), "Now Tramp o'er Moss and Fell," "When Wearied Wretches," or "Oh, by Rivers," remain as prime favourites with the part-singer. It was in *Clari, the Maid of Milan* that "Home, sweet Home" first appeared as a song. The melody had previously been printed as a "Sicilian Air" by Bishop, who, having undertaken to supply a set of *National Melodies of all Countries*, was at a loss to find one representative of Sicily. The difficulty he got over by composing this air and dubbing it "Sicilian." The amusing fraud became known when, on "Home, sweet Home" becoming so popular, other publishers, considering it "non-copyright," tried to reproduce it, and Bishop, to secure its copyright, had to prove the authorship.

We may consider the writers of opera during this First period as all more or less under the influence of the *Beggar's Opera*, and all writing in this "Sing-spiele" style.

Arne, Storace, Dibdin, Arnold, and Bishop were the greatest; while lesser names not to be forgotten were those of Michael Kelly, Davy, Hook, and Reeve. It was a period which, with all its faults and limitations, was essentially English, and kept entirely free from the style of Continental opera. Though greatly inferior to

Purcell, and though it failed from the dramatic standpoint, it was the source from which sprung so large a number of songs, duets, and choruses that its influence in English music in this direction has been really great. The necessity to write with simple directness to touch the mind and ear of the average listener has been the cause of a style of song that is typically English, and, so far as we know, quite without its parallel on the Continent.

Our Second period includes the works of Balfe, Wallace, Macfarren, and Benedict; but before tracing the operas of these composers, whose popularity may be embraced between the years 1835 to 1865, let us see what was the state of foreign opera at this period. Mozart had lived and died, and left the world the richer for *Don Giovanni*, *Nozze de Figaro*, and *Flauto Magico*. Beethoven had written *Fidelio*, and Weber had charmed Germany with *Der Freischütz* (1821), *Euryanthe* (1823), and his swan's song of *Oberon* (1826), the composer dying in London three months afterwards. Rossini was in the zenith of his great fame when Bellini died (in 1835); Halévy's *La Juive* was produced in this very year; while Meyerbeer's *Robert* was four years old, and *Les Huguenots* was to appear the next year, 1836, and *Le Prophète* in 1849. Here was a period of the greatest operatic activity abroad—an activity rarely equalled. Yet it was essentially a "Latin" production that was in the main being composed. The operas were such as would appeal to the taste, and be in the style, of the Latin races, and less in

the style or taste of the English. This may lead me to make a temporary digression to ask whether "opera" is really indigenous amongst us, or only an exotic. That we are true lovers of dramatic art and of the stage is undoubtedly true. We seem to have a keen appreciation of histrionic art, and of the work represented by it. The English admiration of actor and actress is fully as keen as—perhaps even more keen than—that of the German, though perhaps it hardly equals that of the French; but when we come to the question of opera, then we find, compared with Continental life, the Englishman's appreciation seems much slighter. The probable cause for this is not far to seek: while the German insists on all operas being sung in German, and the Frenchman must have all operas sung in French, poor old England has meekly put up with grand opera in any other language but her own! Consequently, opera in foreign language has never obtained a firm hold of the average Britisher, because it was not "understanded of the people." All the meritorious attempts made by such companies as the Carl Rosa, Moody-Manners, and others, while most desirable and praiseworthy in the interest of operatic music, yet can only slowly awaken a love for this kind of music, compared with what would have taken place had grand opera for the last fifty years been sung in London in English, as it is sung in Berlin in German, and in Paris in French. While it was thus "fashionable" to listen to operas in a foreign language, these *habitués* would consequently look down on, and give

no patronage to, opera in English. Hence such works had to, and did, appeal to a different stratum in society, one in which the average theatre-goer was more concerned than the average opera-goer. It is well that we should remember this in approaching a consideration of our Second period of English opera, for without this knowledge it is hard to realize why some of these operas, such as Wallace's *Lurline*, should not have achieved far greater success. Perhaps had they been written by foreigners, and sung in London in a foreign language, they would have won much greater popularity. Beyond this, it is doubtless true that the arguments here expounded lead to the conclusion that, even yet, opera is more an exotic than an indigenous growth amongst us, although every year that passes is causing it to take deeper root, and it is not improbable that in another decade or two the English love of opera may be nearer that of the French, Italian, or German.

Of the names of our Second period, that of Balfe reminds us of the advent of a composer who, while still working on the old familiar lines, yet broke such fresh ground as to constitute a new departure. Michael William Balfe was born in Dublin in 1808, and after a musical childhood and youth became an operatic singer, after studying in Italy and Paris. His early operas were written for Italy, where (and in Paris) he continued as singer and composer till 1835, when he made his first appearance as an English opera writer in the *Siege of Rochelle*. It was in the *Maid of Artois* that the air "The Light of other Days" appeared, a song which

achieved enormous popularity, of which even yet a happy echo remains. It was in 1839 that he tried to open a theatre for English opera alone; but, like its successor in our own day in Shaftesbury Avenue, it proved a failure. A sojourn in Paris, where he produced several operas in French, was broken by a visit to London to produce the opera by which his name is mostly remembered. On November 25th, 1843, *The Bohemian Girl* was first heard. If we take this for examination as a representative Balfe opera, we find that the composer's style—simple, tuneful, flowing melodies, natural sentiment not pushed to extremes, a fairly dramatic grip of the stage situations—was pre-eminently suited to the British—or, considering his great popularity in America, shall we say "Anglo-Saxon"?—taste. His music was never involved or unduly chromatic, it was always tuneful, and it was this quality that made such songs as "I dreamt that I dwelt in marble halls," "Then you'll remember me," and "The Light of other Days" still linger lovingly in the English ears, and fully account for the popu-

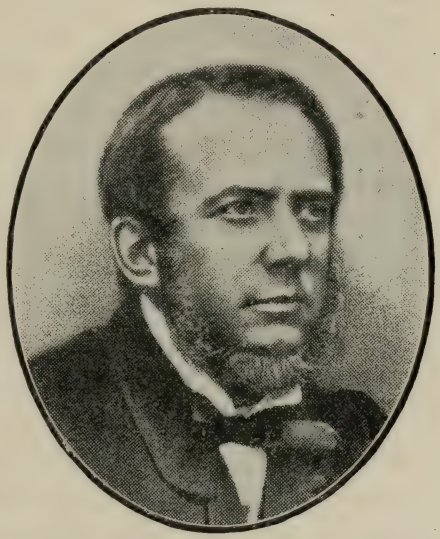


FIG. 67.—MICHAEL WILLIAM BALFE.

larity of Balfe even to the present day. Before leaving Balfe the interesting fact should be pointed out that, though he was the personal friend of Rossini, and of all the other French and Italian composers of that time, and though he constantly sang in their operas, or heard them, and was thus thoroughly acquainted with them in every way, yet in his own operas we find him writing in a purely "English" style, and quite free from any trace of outside influence. This is a fact very greatly to Balfe's credit, for as a singer and an actor as well as a composer he might readily have copied the style of works popular elsewhere. He died in 1870, and in 1874 *Il Talismano* was produced at Drury Lane. It was in this that the most consummate piece of imbecility was perpetrated. Sir Walter Scott's story, set to music by Balfe, an Irishman, had to be translated into and sung in Italian before Londoners would listen to it; and, if my memory serves me rightly, the cast included Mr. Campbell, who had to call himself Signor Campobello, and Miss Sinnick, who had to call herself Signorina Sinico, before they were allowed to sing in the English theatre of Drury Lane! Could imbecility ever reach a greater height than this? How "Mr. Green" must have chuckled in his sleeve when singing to Londoners as "Signor Brocolini"! It is these things which show the feelings of London society in the past towards English opera and English singers, and it has taken more than one generation to even partially eradicate the antipathy of English audiences to English art and artists.

The life of Vincent Wallace, another pillar of our Second period, reads more like a romance than a reality. In fact, from the apparent character of the man, one almost wonders whether all those wonderful stories—of escaping murder in Tasmania by the intervention of the chief's daughter; of the mutiny on the whaling vessel, from which Wallace and only three others escaped; of the Santiago concert, at which the natives paid for their tickets in gamecocks, which sold afterwards for £600; and so on—were not inventions or jokes narrated by the composer. But whether jokes or facts, we find them all duly chronicled. In 1845 he returned to London, and meeting a Mr. St. Leger, was induced by him to write the opera of *Maritana.* Of his six operas, this one, *Lurline,* and the *Amber Witch* were the most successful. It is indeed extraordinary that a man with this roving, restless disposition should yet have possessed such great powers as a composer of opera. After the production of *Maritana* Wallace went to Germany for fourteen years, and it was there that part of *Lurline* was composed, in the neighbourhood of the scene of its plot—the Lorelei on the Rhine. After writing a grand opera for Paris, he again wandered in North and South America, and "was nearly blown up in a steamboat in 1850." In 1860 *Lurline* was produced at Covent Garden on February 23rd. It may rightly be described as the masterpiece not only of this composer, but of the whole of our Second period. The scena for *Lurline,* "Sad is my soul," had rarely been equalled in operatic music of that time. It may justly be compared with such things

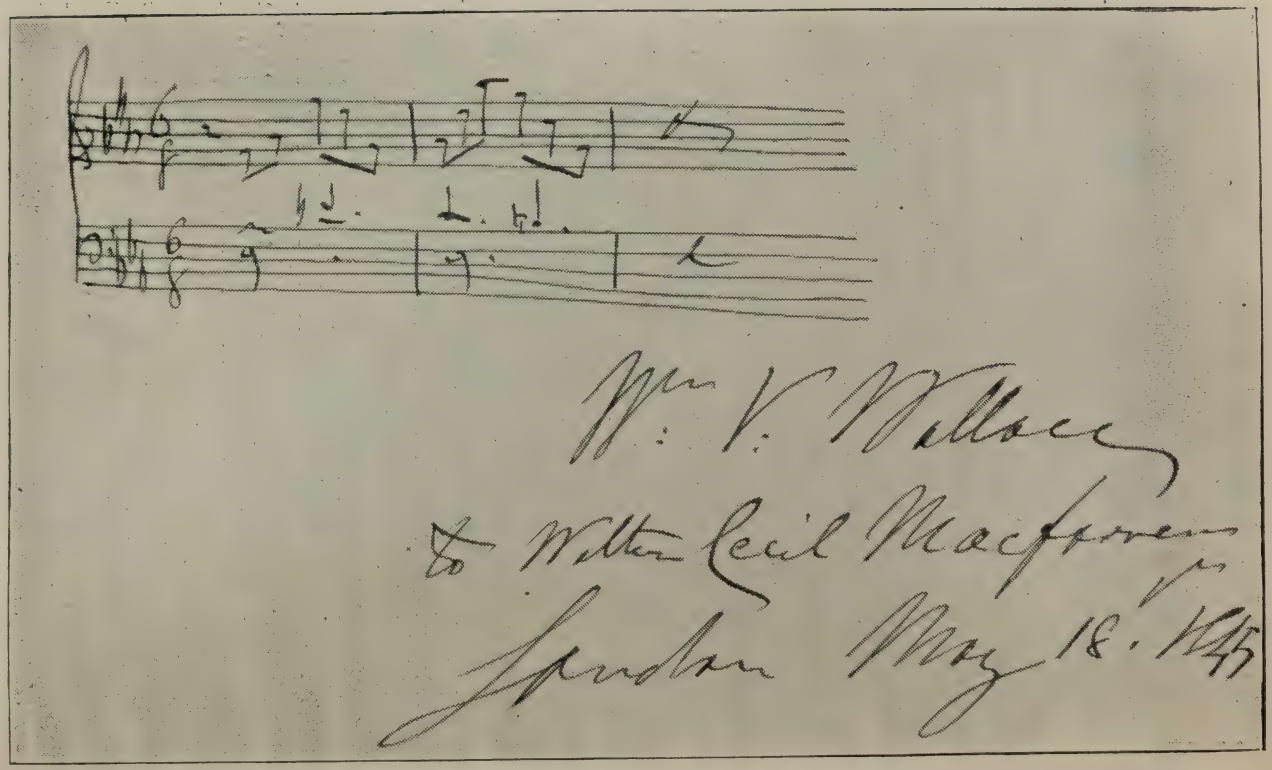


FIG. 68.—FACSIMILE OF VINCENT WALLACE'S MS. MUSIC.

as Weber's "Softly sighs"; in fact, the influence of Weber and the German romantic school of that period is distinctly to be traced in Wallace's *Lurline*. He died in 1865, and with him passed away, from the point of view of character, one of the curiosities of the musical world of the time: one who, with the nomadic instincts of a gipsy, united an operatic and musical talent that must rank very high amid his contemporaries.

Time will not allow me to more than allude to John Barnett (not to be confused with John Francis, his nephew, still living). His father was a German, who changed his name from Beer to Barnett. In 1829 John Barnett opened the St. James's Theatre in London for English opera; but, as we find him in Cheltenham two years later, the London venture did not prove enduring. He wrote a large number of English operas and operettas, of which the *Mountain Sylph* is probably the best.

Perhaps the most melancholy recollection of the writers of this Second period centres round the name of George Macfarren. Never was more earnest composer, more prolific writer; never did man strive more zealously for the art of his country; yet Heaven had endowed him only with talent and not genius, and now we find, though it is not twenty years since his death, that his music, like Marley, is as "dead as a doornail." Here is a man who wrote fifteen operas, nine musical farces, four oratorios, and innumerable lesser works, yet not one remains in active life. His operas, particularly *Robin Hood* and *She Stoops to Conquer,* are

full of evidence of splendid musicianship, yet they lack everywhere that one touch of genius which is the one essential difference between "made music" and "soul music." The old part-song, "The cuckoo sings in the poplar tree," and "My own, my guiding star" are almost all that remain, even within the recollection of the present generation. Yet it was an English opera —*The Devil's Opera,* produced at the English Opera House in 1838—that first drew attention to Macfarren. Though not lasting to succeeding generations, yet his influence on the men of his own time was great, and it must thankfully be remembered that he was an upholder of the best and truest in our musical art.

While Macfarren was distinctly English by birth and character, Julius Benedict, his contemporary in England, was a German, born and bred. He was conductor at Drury Lane during the period that Balfe's chief operas were being produced. Though at this time Benedict wrote two operas, *The Brides of Venice* and *The Crusaders,* it was not until 1862 that he brought out the opera by which he will long be remembered. *The Lily of Killarney* is still a living work, and still drawing crowded houses in our provincial towns during the tours of our migrating opera companies. He died in 1885. It may not be amiss here to point out to how great an extent the life of an opera is dependent on its libretto. If the story is one that appeals in its human interest to the heart of the people, the very story that it tells will tend to keep it alive. To see to what extent this is true one has but to turn to Weber's *Freischütz.*

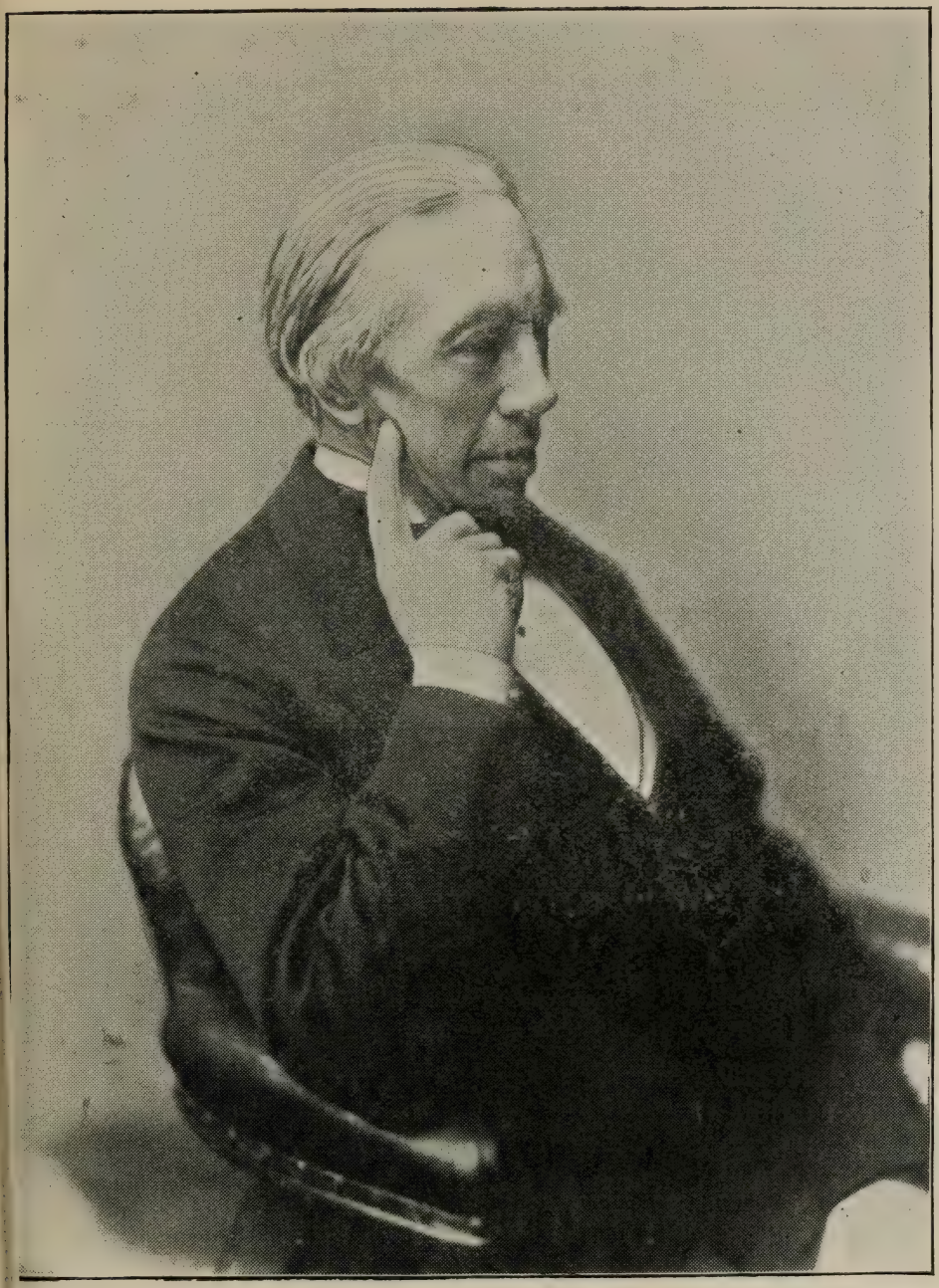


FIG. 69.—SIR GEORGE ALEXANDER MACFARREN.

If *Euryanthe* be musically compared to *Der Freischütz*, undoubtedly it is its superior; yet the feeble story of *Euryanthe* made no appeal to the heart and imagination of the listener as did *Der Freischütz;* hence the latter work lives vigorously in Germany, while the former work, though musically finer, is seldom heard. It is this, perhaps, that has greatly aided in keeping Benedict's *Lily of Killarney* so long before the public. Though it is an opera in English, it is doubtful to what extent we may claim it as an English opera. Outside influences were more forcibly at work around Benedict. Firstly, he was a foreigner, a pupil of Weber, and eventually brought up in a different school; yet, notwithstanding all, there is much in the *Lily of Killarney* that is English in style. The well-known air, "Rage, thou angry storm," is from his first opera, *The Gipsy's Warning.*

The Third and present period of English Opera we may consider to open with Sir Alexander Mackenzie's *Colomba,* produced at Drury Lane, by Carl Rosa, in 1883. Here was a very decided advance on all that had gone before, a bid for favour in grand opera on a level with that which the Italian stage was giving, and from this advance English Opera has never again receded. All writers of English Opera now feel that they have every right to utilize to the full all musical powers that exist, that English Opera need no longer seek only an apologetic existence; and there is no doubt that when some great crisis will awaken our patriotism, in opposition to Continental thought, we

shall find that our English Opera offers as full opportunity for a brilliant future as does that of any foreign nation.

Another writer of great merit was Goring Thomas, whose *Esmeralda* and *Nadeschda* were remarkable works. Indeed, the air "My heart is weary" (from *Nadeschda*) has become recognized as a real English vocal classic.

Another English composer possessing great powers of writing for the stage is Mr. Frederick Corder, whose *Nordisa* was produced in 1887. To what extent the stage avalanche in it was the result of its ultimate burial one cannot say, but the opera undoubtedly showed great talent, as did also the little operettas produced at various times by the same composer.

Charles Villiers Stanford demands the warmest thanks of the adherents of English Opera for the persistent work that he has done to prove to the musical world that opera is alive in England. *The Veiled Prophet,* produced at Hanover, 1881; *Savonarola,* produced at Hamburg, 1884—the same year as the *Canterbury Pilgrims; Shamus O'Brien* (that splendid specimen of Irish music and Irish humour), produced in 1896; and lastly, *Much Ado About Nothing,* produced in London in 1902, form a list that shows Stanford as one of the greatest forces in English operatic life. Great musicianship and good stage-craft have produced —notably in the two latest works, *Shamus* and *Much Ado*—examples of opera in varied forms that point most

forcibly to what could be done were there a wider love of, and consequent greater possibilities of success in, English opera.

In conclusion we take up the works of Arthur Sullivan, since in him, though he wrote only one grand opera, the works by which he will be known to posterity are the light operas, or comic operas, which form a different class altogether from those we have hitherto been considering. A study of the writings of Arthur Sullivan must lead one inevitably to the conclusion that the intensely dramatic was not the natural trend of his genius, so great in other ways. No "dramatic" composer would have been content with so small and undramatic a termination to a strong scene as is shown in the end of Scene 4 in the *Golden Legend*, in which Lucifer carries off Elsie and bars the door, shouting "Too late!" to which the chorus answer, "It shall not be too late"; then a stage direction says, "They burst the door open and rush in." Had Sullivan had really strong dramatic feelings he could not have sacrificed a great opportunity in so weak a way. Even the prologue to the *Golden Legend*, which is sometimes alluded to as being "very dramatic," is not so in reality, since the mere making of a noise to represent a storm is surely not in itself other than theatrical. A consideration of Sullivan's works show everywhere that it was towards the lyrical that his genius bent, and this fully accounts for the moderate success that his one grand opera of *Ivanhoe* achieved. It was from this work that such great things were

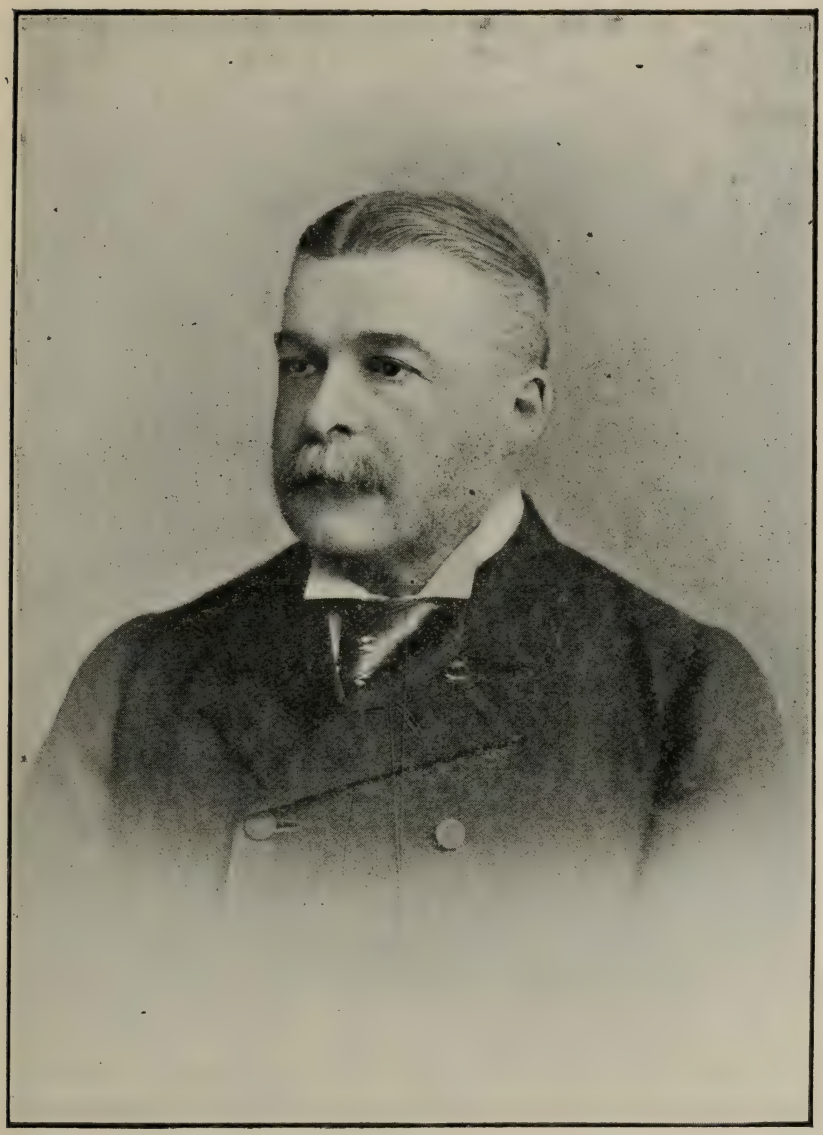


FIG. 70.—SIR ARTHUR SULLIVAN.

expected, when the English Opera House, a superb building in Cambridge Circus, Shaftesbury Avenue, was opened with it in 1891. Alas! as a home of English Opera—a "hall of music"—it soon closed its doors to become a "music-hall." Let us sincerely hope that when another attempt is made to bring English Opera to the front at its own theatre, a better-considered scheme will be produced, and reliance not placed on one single work by a composer then treading grand-opera boards for the first time.

Though in serious opera Sullivan thus met with little success, yet in conjunction with Gilbert he produced a series of light, comic operas that will keep his name alive in the hearts and ears of the British public for many a long day. Though the first duty of music is to elevate and refine, yet a second, if lower duty, is to amuse and enliven; and this the Savoy operas have been the means of doing, not only for England, but for many a Continental nation; for there was a time when, for instance, the *Mikado* was sung in Germany as much, if not more, than in England.

Whether these operas will form a school for themselves, or the starting-point of a long series, is doubtful. Firstly, the libretti by Gilbert were so superlatively good that many years may pass before so brilliant a librettist again appears, and there is no doubt that, bright and pleasing as Sullivan's tunes are, it is the quaint humour of the words that has fixed them in the minds of the hearers. Would "Poor little Buttercup" have stuck so fast in the memory if it had been "Poor

little Margery"? Could any composer have failed to set Ko Ko's "little list" of "society offenders"? These operas are bona-fide English productions. There is no trace of the light operas of Audran, Lecocq, Offenbach, or Strauss. They are free and pure, bright and funny, and it is sincerely to be hoped that their influence may last to put out the more vulgar, blatant, and inartistic entertainment, which already, one is glad to say, shows signs of losing its hold on the public—I refer to those "shows" which are only conglomerations of variety exhibitions.

Looking to the future of English opera we may have great hopes, and for this good reason: there is steadily being awakened in the middle classes of society a liking for operatic music, which did not exist twenty years ago; indeed, it *could* not have existed twenty years ago, since the middle classes had no opportunities of hearing opera at possible prices. Thanks to the travelling opera companies, this state of things is gradually improving, and if we once have a genuine love of opera awakened in the middle classes, we shall soon have a demand for operas from our native composers. While it is true that "Richard Wagners" do not appear every day, yet Italy has its Puccini and Mascagni, France its Bruneau and d'Indy, Germany its Humperdinck, and England has composers more than the equal of these! What is to prevent the near future, therefore, showing that English opera is quite capable of holding its own against the creations of Continental nations? But once get a truly national love of opera for itself, and it will

speedily follow that English opera will soon take its place amongst the definite factors of art. Let us therefore do everything that we can to encourage in the coming generation a love for this beautiful and moving branch of our great art.

OUR CATHEDRAL COMPOSERS AND THEIR WORKS.

By G. F. HUNTLEY, Mus. Doc.

Programme of the Music.

Full Anthem, "Almighty and everlasting God" ...	*Gibbons*
Quartet from Anthem "O give thanks"	*Purcell*
"Gloria Patri"	*Croft*
Full Anthem (five voices), "O clap your hands"	*Greene*
Verse Anthem (five voices), "O where shall wisdom be found"	*Boyce*
Quartet from "Praise the Lord"	*Goss*
Chorus from "Ascribe unto the Lord"	*Wesley*
Alto Solo from "Hear, O Thou Shepherd"	*Walmisley*
Quintet from "The morning stars"	*Stainer*
Concluding portion of "Whoso dwelleth"	*Martin*
Hymn, "Crossing the bar"	*Bridge*
Magnificat from Service in A	*Stanford*

And short extracts from other works, including specimens of Chants and Hymns of various periods.

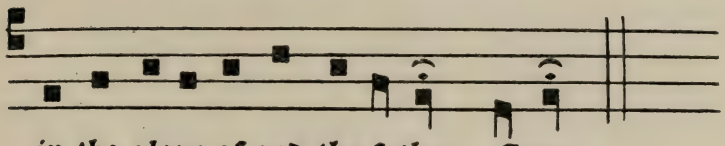
Soloists—Mrs. G. F. Huntley, A.R.C.M.; Masters Vine, Rowan, Embery, and Matthews; Messrs. J. Sarjeant, E. Marriott (St. Paul's Cathedral), W. Regan, A. Webster, G. Devonshire, W. Irvine, T. H. Robb, and other members of the Choir of St. Peter's, Eaton Square. Accompanist—G. J. Bennett, Mus. Doc.

English Music

It falls to my lot to attempt by word and by illustration to trace the course of English church music during a period of three centuries—1604-1904. With such a task in hand it is advisable to state at once that I do not come before you with any laboriously made discoveries, nor in any antiquarian spirit, but merely as one who spent the earlier part of his musical life in the study and performance of the works of the old English cathedral school. Early experiences such as these leave lasting impressions. The proper appreciation of this music, belonging as it does to a bygone age, does not come by instinct, but requires some preparation and thought, as well as a considerable capacity for detachment from the musical manners and customs of the present.

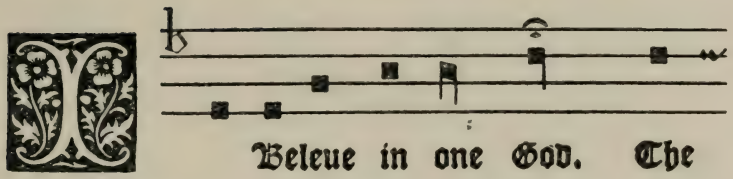
We nominally begin with the year 1604, but for a moment we shall look backwards and note the year 1547, when the Litany was first sung in English at St. Paul's Cathedral. This was the birthday of English church music. The most prominent composers of this period (1547-1604) may be mentioned. Redford died in 1547, Tye in 1580, Farrant in 1581, Tallis in 1585, Merbecke in 1591, and Morley in 1604. Merbecke is best remembered for his work in adapting the ancient plainsong melodies to the words of the English Prayer-book, and Tallis's immortal harmonies to these will always remain as a monument to his genius. It is greatly to be regretted that the "people" should not yet have learned that their part—the true response to the priest's part, and practically identical with it—

At the Communion.

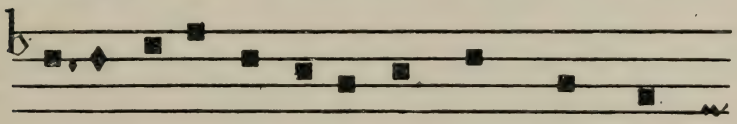


in the glory of god the father. Amen.

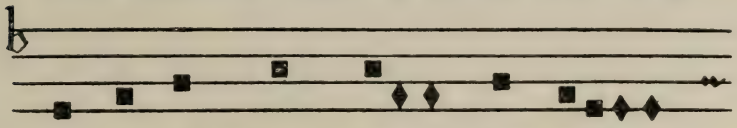
The Crede.



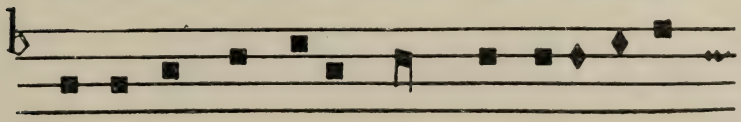
Beleue in one God. The



father almightie maker of heauen and earth.



and of all thynges visible, and inuisible:



And in one lorde Jesu Christ, the onely begot-
ten

FIG. 71.—FROM JOHN MARBECKE'S "BOKE OF COMMON PRAIER NOTED." 1550.
(In the possession of Mr. John S. Bumpus.)

is in the *Tenor,* and that Tallis's harmonies have nothing to do with them. Merbecke for the people, and Tallis for the choir.

A page from "The Book of Common Praier Noted" is of interest. It was compiled in 1550, under the direction of Archbishop Cranmer, by John Marbecke, a musician attached to the Chapel Royal at Windsor, and who narrowly escaped being burned for heresy in 1544. This was a manual for the performance of Matins and Evensong, and also contained the office of Holy Communion noted word for word according to the ancient Sarum use. It preceded by one year the standard First Prayer Book of King Edward VI. Some portions of Marbecke music are in use to-day.

A portrait of Thomas Tallis, Gentleman and Organist of the Chapel Royal during the reigns of Henry VIII., Edward VI., Mary, and Elizabeth, appears on the following page.

Two great composers whose works carry us well on to the seventeenth century are Byrde and Gibbons. Byrde is best known to the world, or at any rate to that part of it that publicly dines, by his canon "Non nobis, Domine." He, like Tallis, suffered from the ecclesiastical unrest of the time. His beautiful anthem "Bow thine ear" also exists as a Latin motet; and, similarly, Tallis's "I call and cry" is an English adaptation of one of his Latin motets. Both of these anthems are in Boyce's Collection. Byrde and Gibbons represent the highest point of perfection attained by the

purely vocal school of composition in this country, and, in fact, so far as our native art is concerned, they mark the end of a period. Let us briefly consider the characteristics of this old choral music. It consisted of

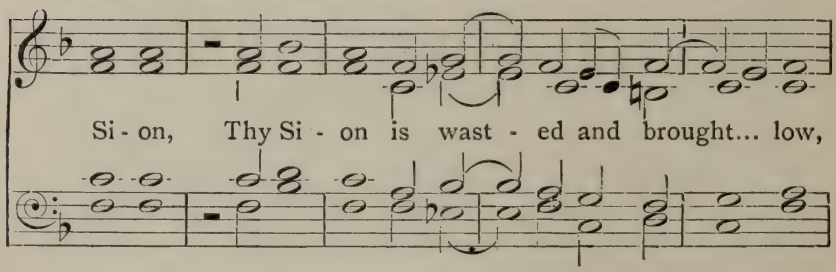
FIG. 72.—THOMAS TALLIS.

(From an Engraving in the possession of Mr. John S. Bumpus.)

counterpoint upon a given basis, the theme either original or borrowed—it may be a fragment of plainsong or a scrap of secular melody, generally effectively disguised by the necessarily enlarged dura-

tion of the notes—with carefully contrived interweaving of parts: one remaining, another moving: discords by preparation and by passing note; the whole being modal in character and, towards the end of the period, making a gradual and half-conscious approach to modern-scale systems. Expressiveness, as we now understand it, is not to be looked for, but there was often a general suitability to the words chosen, as may be clearly seen by comparing various examples of the works of Byrde and Gibbons. As we sang last week

A simple but beautiful passage from "Bow thine ear."—BYRDE.

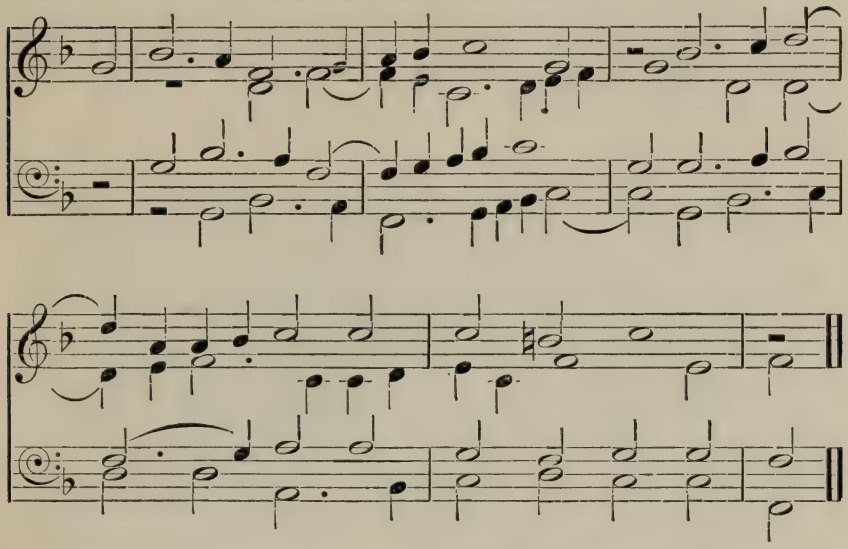


one of Byrde's "Psalmes, Sonets, and Songs of Sadnes and Pietie, made into Musicke of five parts," we will now take an example of Gibbons—namely, his short, full anthem "Almighty and everlasting God," which exhibits the virtues of this style briefly but very effectively. Amongst the notable compositions of Gibbons are "Hosanna to the Son of David," for six voices; "O clap your hands," for eight voices; "Lift up your heads," for six voices; and his Service in F, all of

Our Cathedral Composers

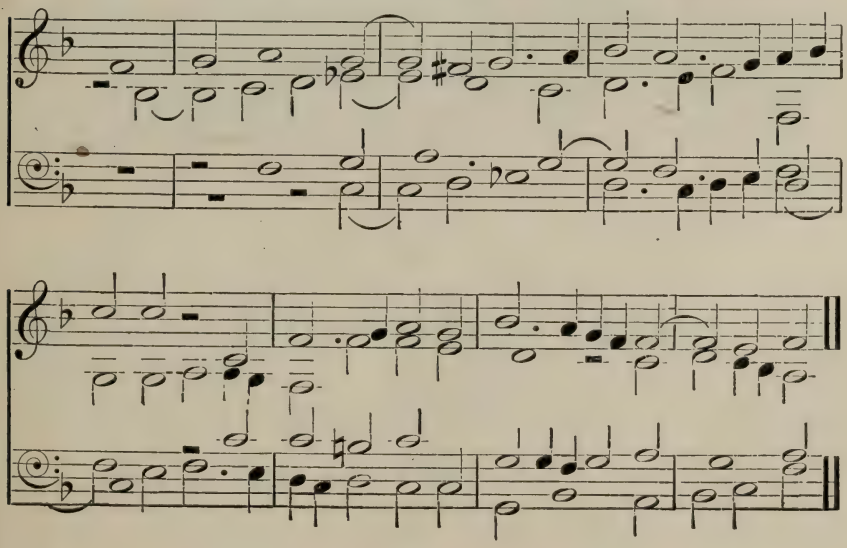
"We therefore pray Thee," from Te Deum in F.—ORLANDO GIBBONS.

Close imitation in four parts.



"And thou, child," from Benedictus in F.—ORLANDO GIBBONS.

An interesting passage, whether viewed horizontally or vertically.



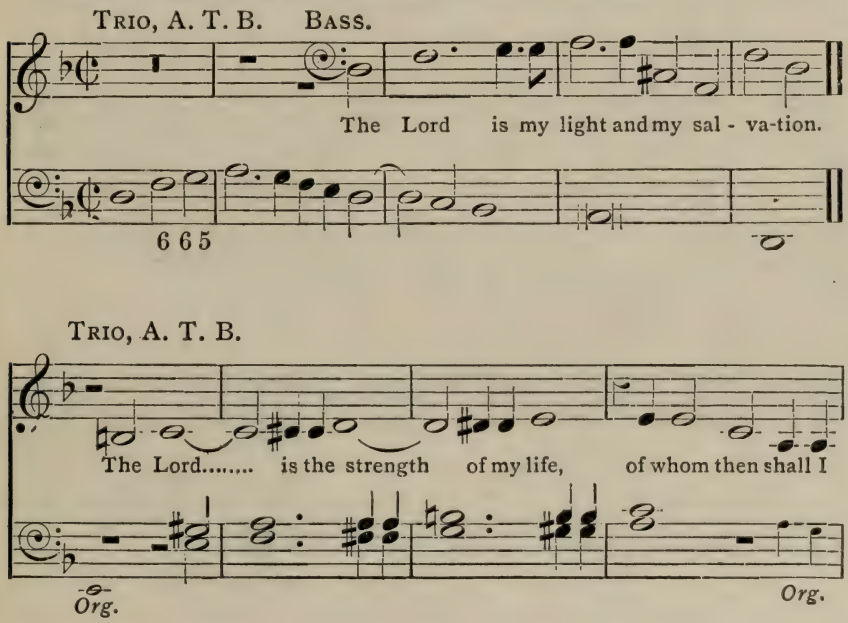
which are in Boyce's Collection. Several other compositions, including the verse anthems, are published in Ouseley's Collection. The death of Byrde in 1623, and of Gibbons in 1625, brought this phase of church music to a glorious end.

FIG. 73.—WILLIAM BYRDE.
(From an Engraving in the possession of Mr. John S. Bumpus.)

The great change which took place in Italy after the death of Palestrina, amounting to nothing less than revolution in musical methods, first showed itself in

England in the works of Henry Lawes. Instead of producing a sort of musical mosaic according to the manner of his predecessors, Lawes introduced the expressive element, the music following the changing sense of the verbal text. The new tendency with

Two Passages from an anthem by HENRY LAWES.

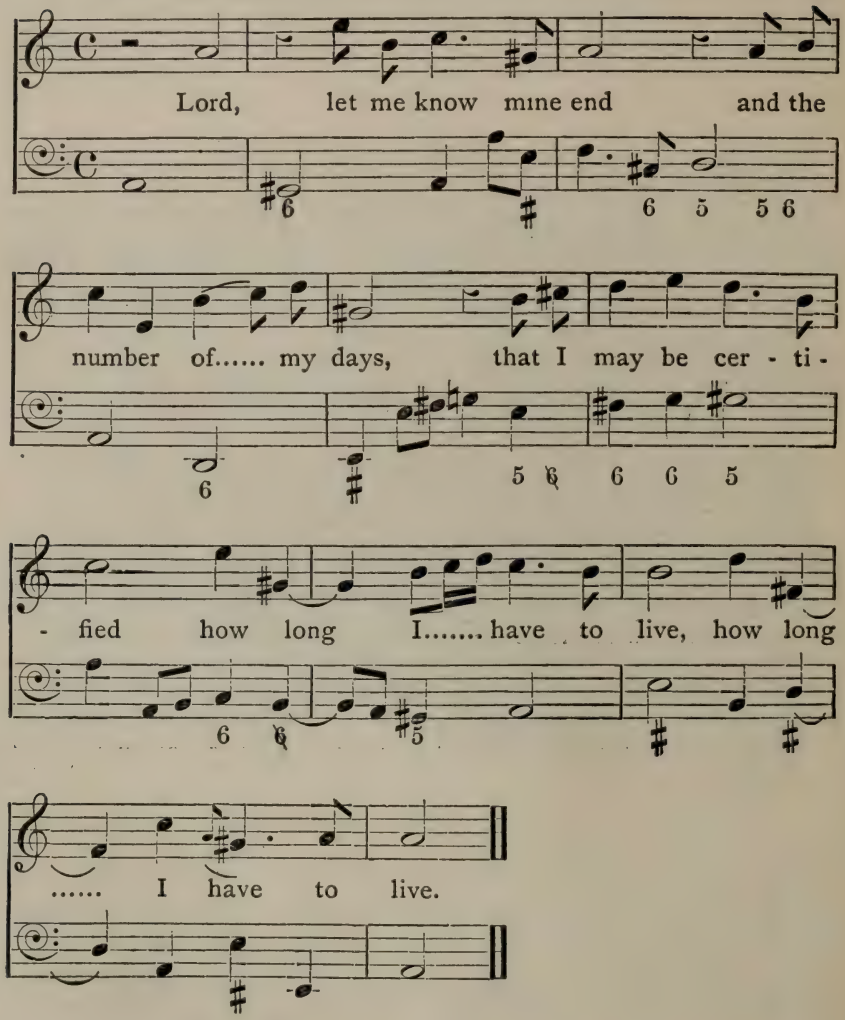


regard to a freer treatment of solo voices, the use of accompaniment, modulation, etc., will be noticed in the one anthem of his to be found in Boyce's Collection, "The Lord is my Light." But these were troublous times in England; the reign of Charles I.

English Music

Opening of Anthem, by MATTHEW LOCKE.

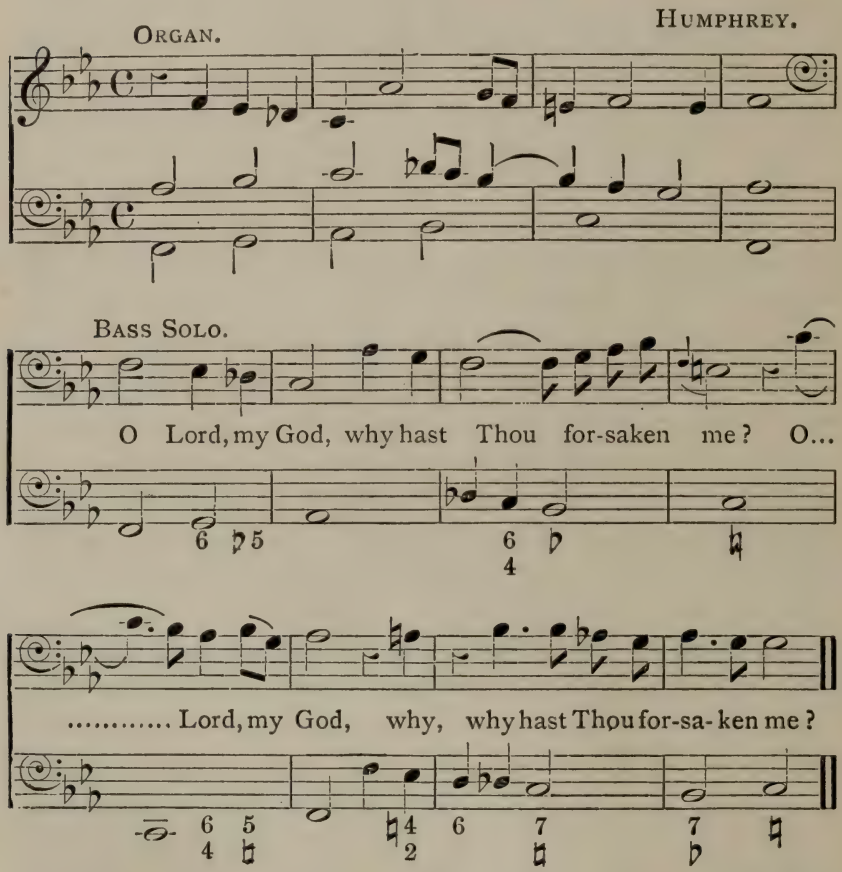
TENOR (Solo).



and the time of the Commonwealth were not conducive to steady progress in the new form of musical art. Men like Batten, Childe, Rogers, and Locke were doing their best under difficult circumstances, but we have to wait until the time of the Restoration before we find the new influences producing definite results. However, the publication in 1641 of *Barnard's Book of Selected Church Music,* consisting of services and anthems, should be noticed before passing on to that period.

At the time of the Restoration it was necessary to gather up the fragments of the choral service, to re-establish old traditions, to publish directions as to the proper performance of the cathedral services, to discover and to train voices, and to re-form choirs. But new ideas were in the air; the Court, with its Continental experiences, had no liking for the grave and solemn sounds of Tallis, Gibbons, and Byrde, and looked upon Childe and Rogers as survivals of an antiquated past. Three of the boys appointed at the time of the Restoration as Children of the Chapel Royal—Humphrey, Wise, and Blow—were afterwards the chief exponents of the new style of church music. After the loss of his voice, Humphrey was sent to France to study under Lully, and came back prepared to display his aptitude in the new style of church music, which aimed mainly at expression and musical declamation, with symphonies and ritornells such as the king desired. Wise and Blow followed in his footsteps, and were undoubtedly influenced by him. I have selected one passage to illustrate the expres-

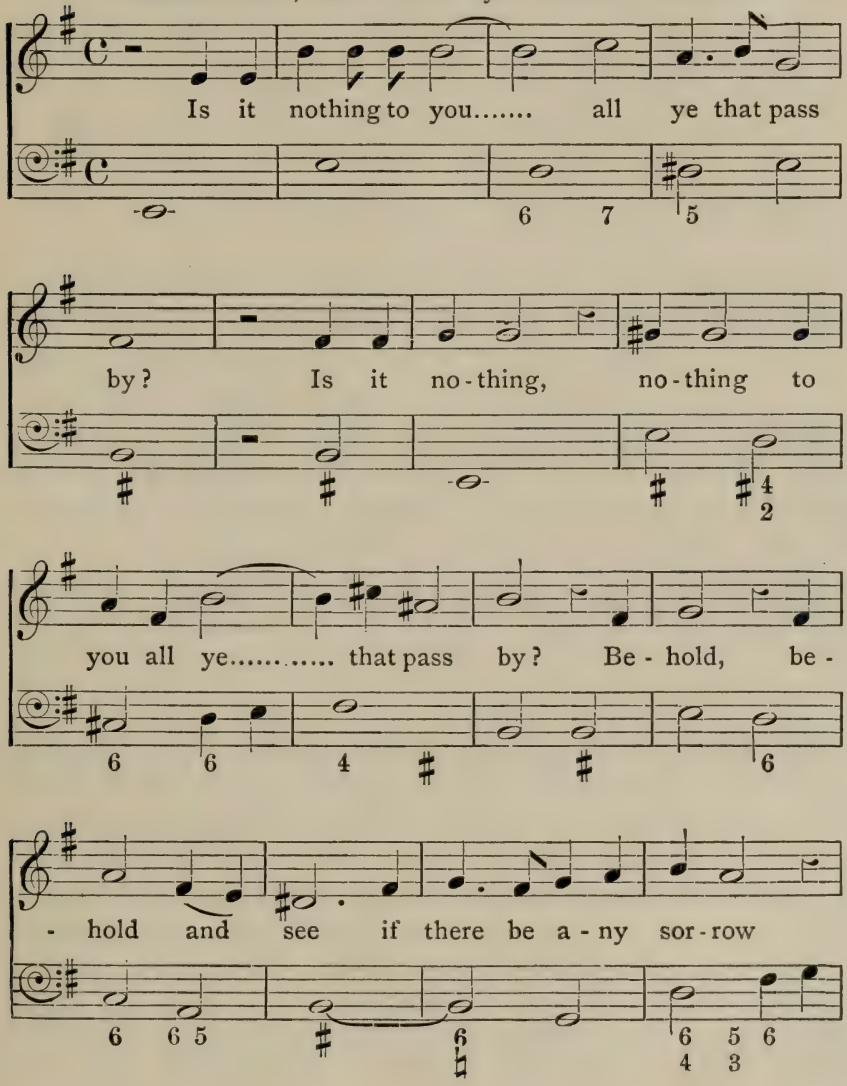
siveness and pathos of this young school of writers, as touching to the hearer now as when originally written: "Is it nothing to you?" from the anthem



"The Ways of Zion," by Wise. Blow was appointed organist of Westminster Abbey in 1669, but afterwards resigned to make way for his pupil, Henry Purcell.

Our Cathedral Composers

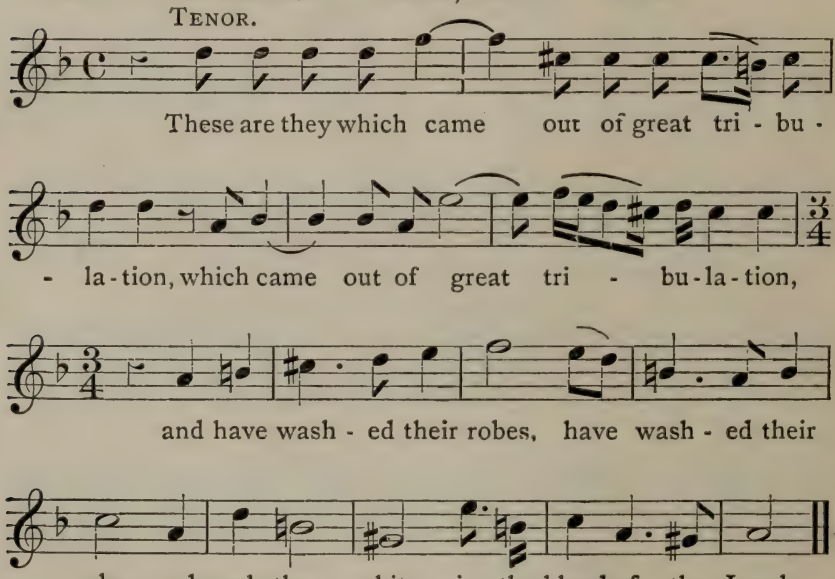
SOPRANO SOLO, from "The Ways of Zion."—WISE.



He is fully represented in Boyce's Collection; the first volume contains the services in A and G, the second volume contains five of the "full" anthems and the verse-anthem "I was in the Spirit," and the third volume the verse-service in E minor and four verse-anthems.[1]

In 1661 Edward Lowe, organist of Christ Church

Part of Tenor Solo from "I beheld, and lo."—Blow.



[1] Illustration—A passage from the anthem "I beheld, and lo," to the words "These are they which came out of great tribulation." In connection with this anthem it is recorded that Father Petre, being sent to Blow by the king to express his approval of the anthem, added his own piece of criticism to the effect that it was too long, to which Blow replied, "That is the opinion of but one fool, and I heed it not."

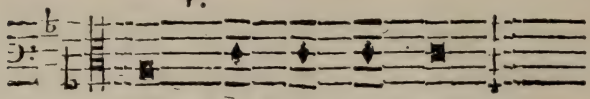
Cathedral, Oxford, published, at the request of the University, "A Short Direction for the Performance of Cathedral Service. For the Information of such Persons as are ignorant of it, and shall be called to officiate in Cathedral or Collegiate Churches where it hath formerly been in use." This text-book was a valuable guide to the ritual of the Church of England when the service was publicly restored after having been prohibited for nearly twenty years. Three years later he issued another edition adapted to the new Prayer Book; this is noteworthy as it contained the "Veni Creator" of Tallis, and a setting of the "Burial Service" by John Parsons, organist of Westminster Abbey.

We pass quickly now to Henry Purcell, the greatest musical genius the English nation has produced. He became a chorister in the Chapel Royal at the age of six, and, like Humphrey, Wise, and Blow, was indebted to the training of Captain Cooke. He would also benefit by the experience of Humphrey, and, after his change of voice, studied under Blow, and, as we said before, eventually succeeded him (1680). It is impossible in the few minutes that are at our disposal to consider in any adequate manner the varied aspects of Purcell's sacred compositions, but we may congratulate ourselves that events are tending towards a greater knowledge and a more practical use of his works in choirs and places where they *can* sing.

In truthfulness and beauty of expression, in strength and subtle contrivance of harmony, and in declamatory writing he is among the greatest. If occasionally

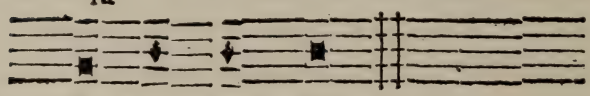
Then followes the Apostles Creed, sung in one grave tone by the whole Quire. after which

P.



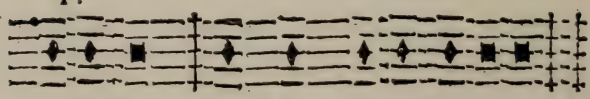
The Lord be with you,

R.



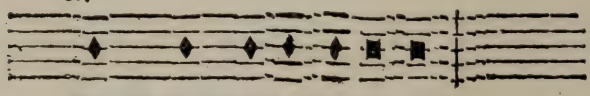
And with thy Spirit.

P.



Let us Pray. Lord have mercy upon us.

R.



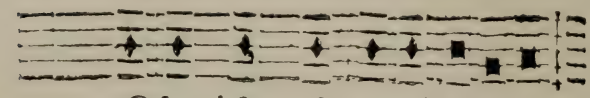
Christ have mercy upon us.

Lord have mercy upon us.

In one tone by the whole Quire. Then

Our Father which &c.

P.



O Lord shew thy mercy upon us:

FIG. 74.—FROM EDWARD LOWE'S "SHORT DIRECTION FOR THE PERFORMANCE OF CATHEDRAL SERVICE." 1661.

(In the possession of Mr. John S. Bumpus.)

in his word-painting he is somewhat crudely realistic, and in his love for "divisions" somewhat too obvious, we must remember that even the greatest are to some extent the creatures of their own times.

There is ample evidence that Purcell had a deep knowledge of the older English cathedral writers—his fine anthem "O Lord God of Hosts" in Boyce's second volume will show this and much besides—and he was a diligent student of the newer works of the French and Italian schools.

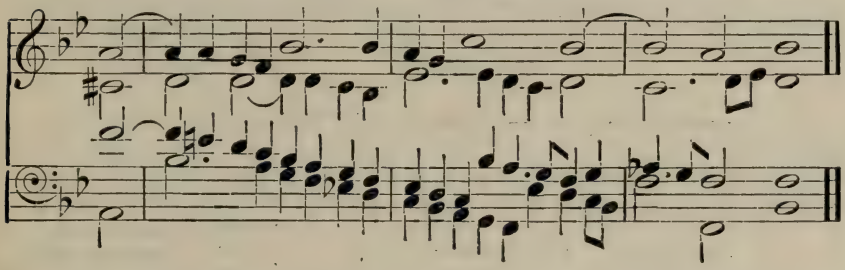
From the large number of compositions that display his genius in these varied aspects, I may perhaps be permitted to choose a few which can be heard without much difficulty in those cathedrals which have not entirely lost their traditions. "O Sing unto the Lord" is a remarkably fine example of splendid declamatory work and beautifully constructed concerted movements. The solo parts for bass, the quartet in D minor, the duet on a ground bass, and the passage on the words, "Let the whole earth stand in awe," all combine to produce a most profound impression and make one marvel that works such as these are not heard more often in the land of his birth, but are pushed aside to make room for much which is not even superficially attractive or in the least degree suitable to its surroundings. His setting of the Third Psalm, included in the *Bach Choir Magazine*, is another remarkable work, and from the harmonic view alone should repay careful study. "O God, Thou art my God" and "Rejoice in the Lord" are frequently to be heard. "Thou knowest,

FIG. 75.—FROM THE "ORPHEUS BRITANNICA," 1698.

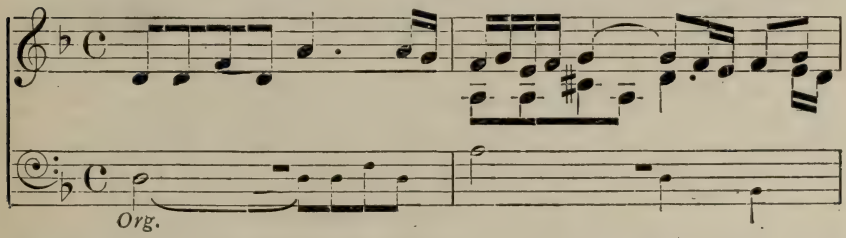
Lord," a piece of pure sublimity, is always heard when the Burial Service is performed with full musical rites. The "Te Deum" in D, composed for St. Cecilia's Day, 1694, was the first setting written in this country with orchestral accompaniment.[1]

Purcell died in 1695, and it will help us to understand his position as one of the "sons of the prophets" if we note that at this time Bach and Handel were infant prodigies, both having lately passed their tenth birthdays.

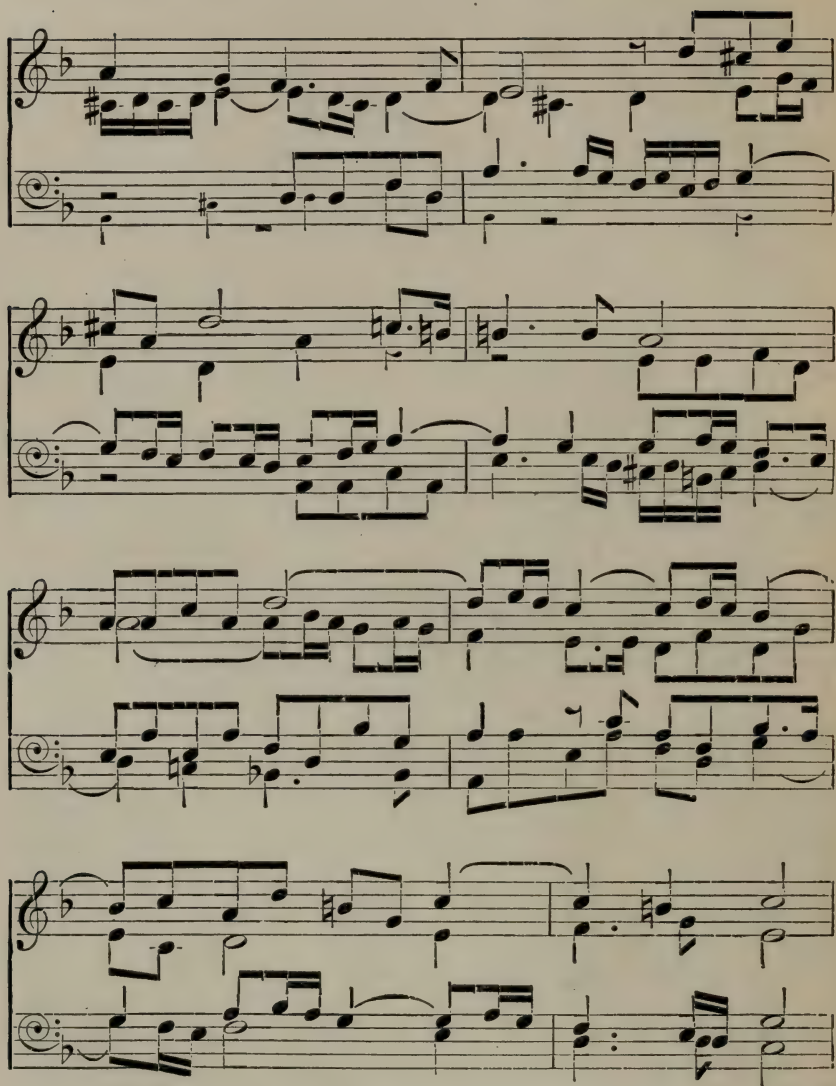
A characteristic cadence from PURCELL's Te Deum in B♭.



Verse for four voices, from "O Sing unto the Lord."—PURCELL.



[1] Illustration—An extract from the anthem "O give thanks," which to-day remains as fresh as on the day it was placed on paper. Other parts of the anthem perhaps display his weakness as well as his strength.



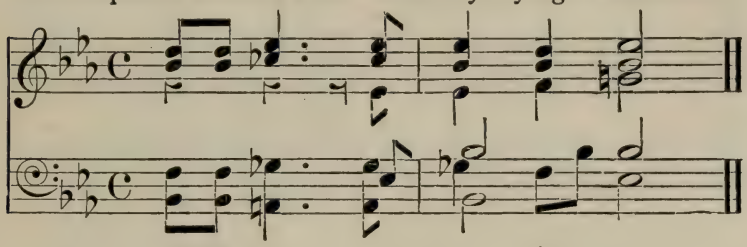
The autograph of an unpublished anthem, "O be joyful," by Dr. John Blow, is in the possession of Mr.

John S. Bumpus, who has kindly allowed a facsimile to be produced. This shows the last page, with the signature of the composer of the notable anthem, "I was in the Spirit."

In passing, we should note the name of Jeremiah Clarke, one of Blow's many pupils, and although it is not on our list of performing pieces to-day, we will sing part of his anthem "I will love thee," which is notable for its expressive qualities.

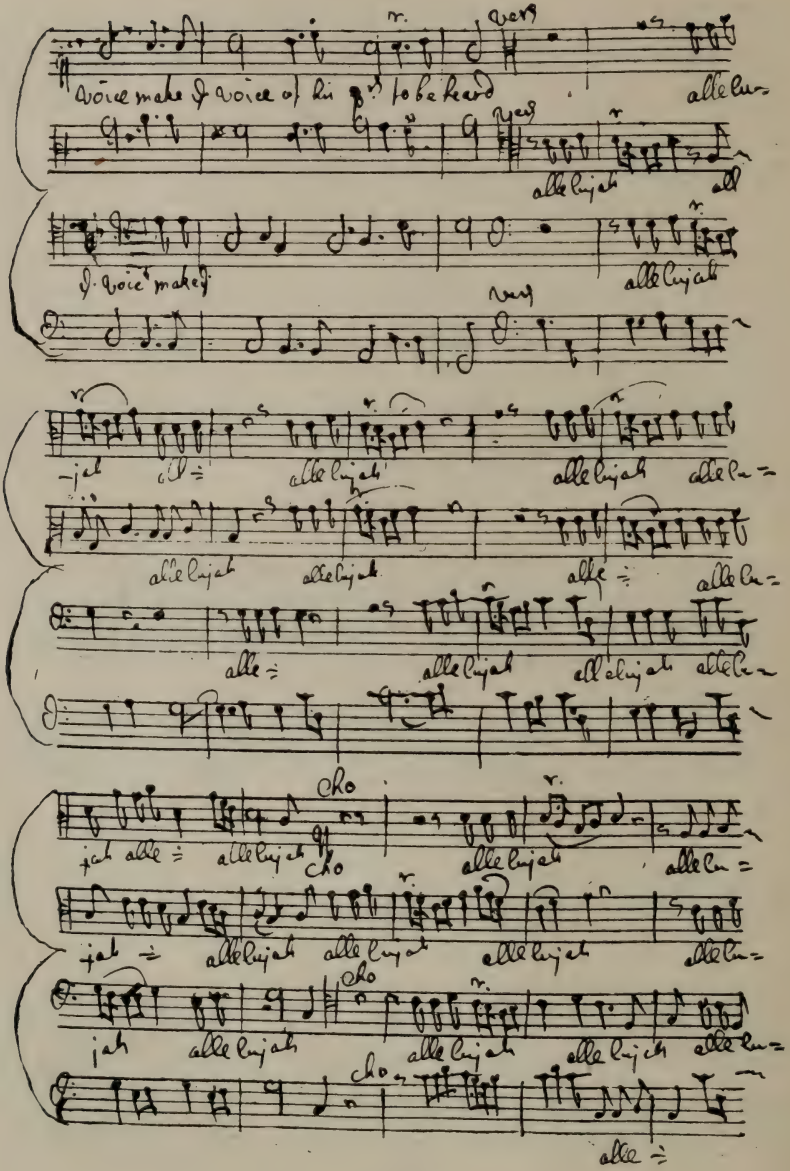
We have now arrived at the threshold of the eighteenth century, and the year 1710 marks the arrival of the forceful Handel, whose dominating influences were soon felt.

An oft-quoted cadence from "Hear my crying."—WELDON.



Weldon, 1676-1736.
Croft, 1678-1727.
Greene, 1695-1755.
Boyce, 1710-1779.
Hayes, 1706-1777.

Weldon is known by his anthems "In Thee, O Lord" and "Hear my crying," both of which are heard and appreciated in these latter days.


voice make & voice of his to be heard
alle lu=
alle lujah
alle lujah
alle lujah

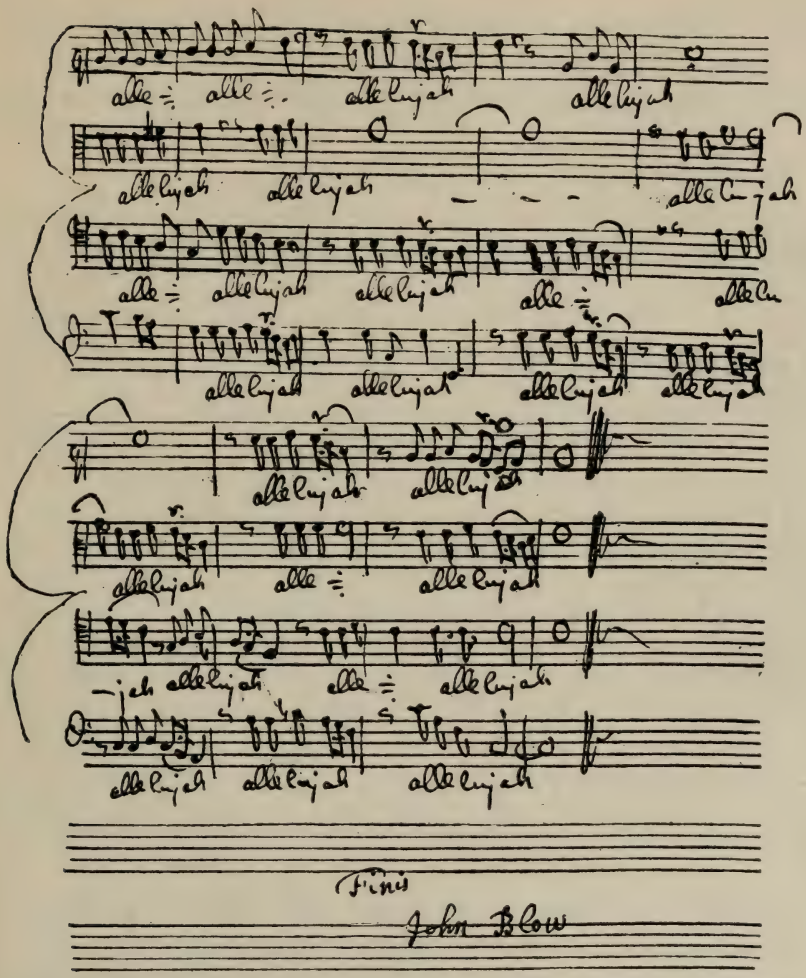
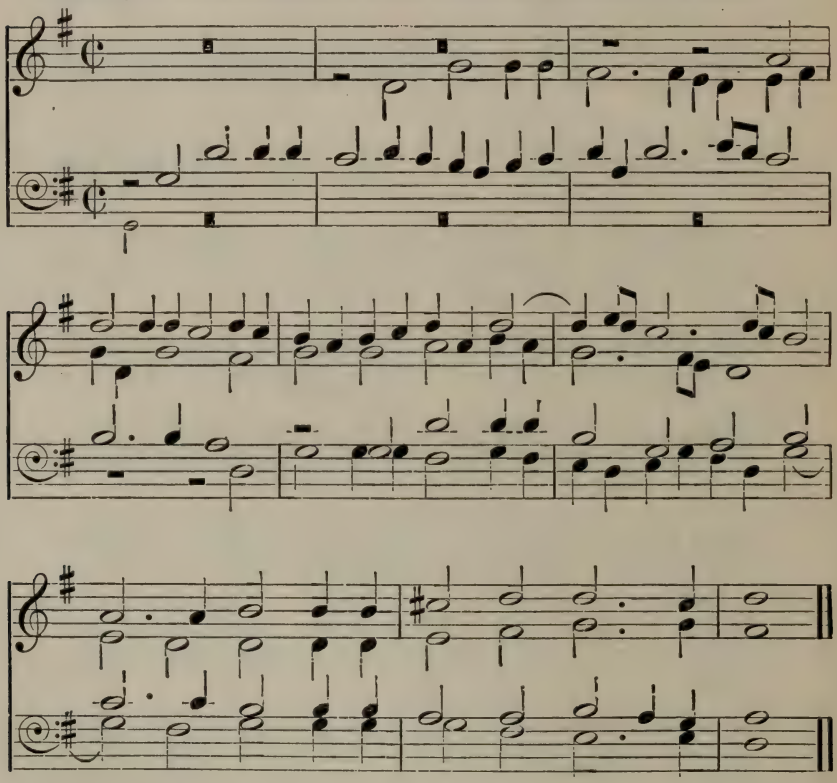


FIG. 76.—FROM THE AUTOGRAPH SCORE OF DR. BLOW'S ANTHEM, "O BE JOYFUL."
(In the possession of Mr. John S. Bumpus.)

Croft, who succeeded his master Blow as organist of Westminster Abbey, published two volumes of anthems in score in 1724. This was the first publication of the

kind "in score." Some of his hymn tunes are sung in every church—that named "St. Matthew" was probably heard in hundreds of London churches on last

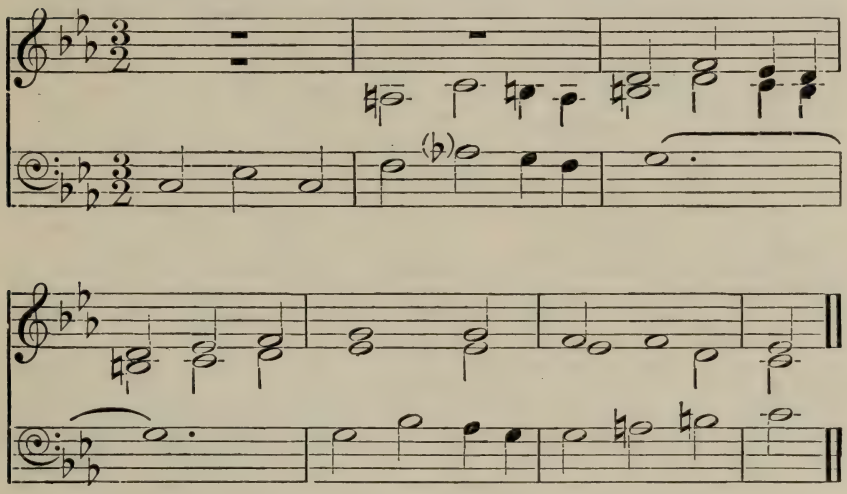
Opening of final movement from "God is gone up."—CROFT.



Hospital Sunday. Croft is heard at his best in such anthems as "God is gone up" and "Put me not to rebuke," both in Boyce's second volume. "We will rejoice" and "Cry aloud" (part of a longer anthem)

are very favourable specimens of his powers. The "Gloria Patri" of the Morning Service in A, which will now be sung, is full of strength, vigour, and animated movement.

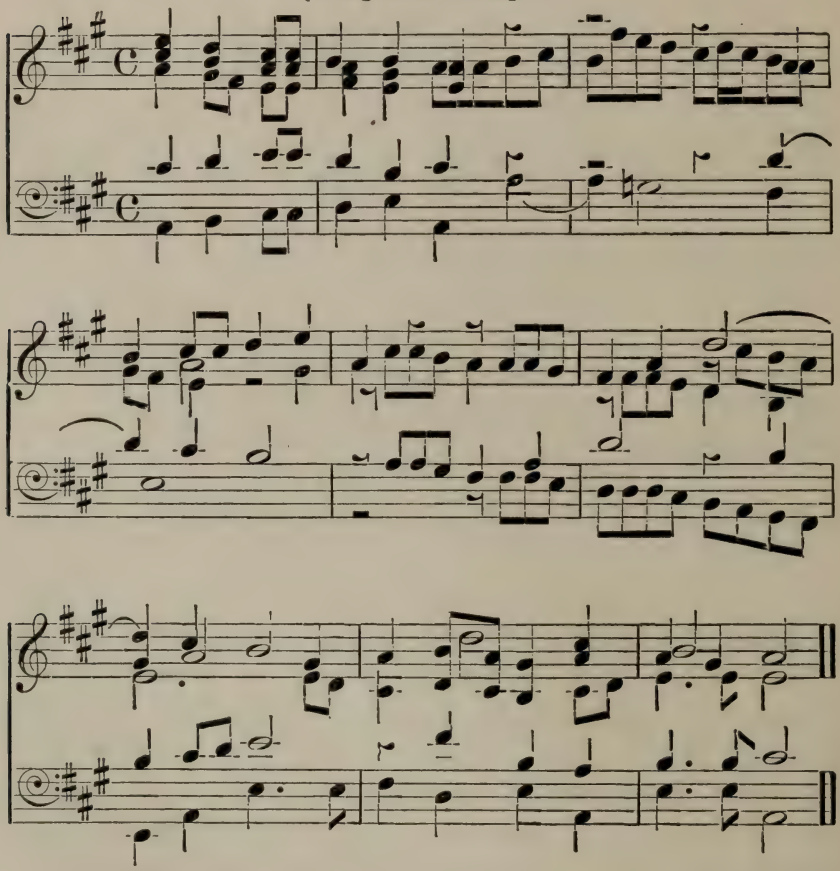
From Trio for A.T.B. from "We will rejoice."—CROFT.
(*This is not for the eyes or ears of junior students.*—G. F. H.)



Greene, author of forty anthems, chorister of St. Paul's Cathedral in the early part of Queen Anne's reign, and afterwards organist there, as well as of the Chapel Royal, has left some excellent examples of vigorous contrapuntal harmony, and some of marked melodiousness. Many of his compositions, written merely to gratify the superficial taste of his day, are obsolete, but two of those to be sung to-day are typical of him in his strongest moments—viz., "O clap your

hands," a most vigorous and spirited contrapuntal composition, and an extract from "O God of my

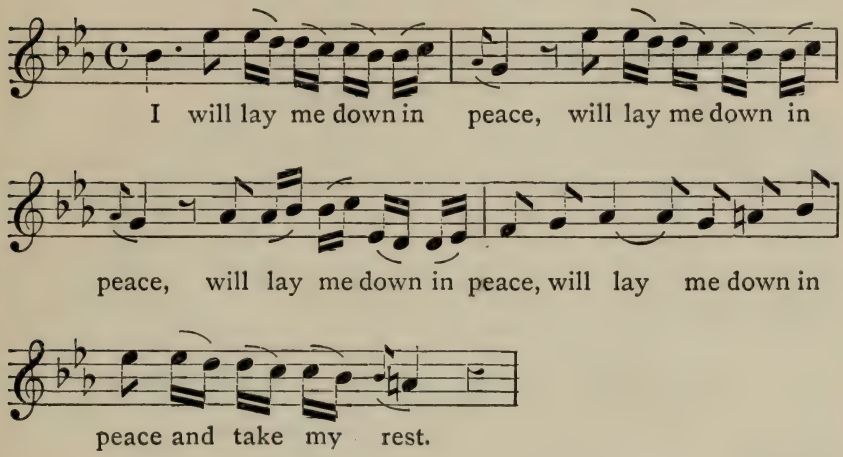
Last nine bars of "I will sing of Thy power."—GREENE.
(*A vigorous ending.*)



righteousness," for soprano solo, which, despite Handel's criticism, "distinctly resembles an air."

Opening of Treble Solo from anthem, "O God of my righteousness." —GREENE.

(Greene in a melodious mood.)



Travers and Kent I can only mention.

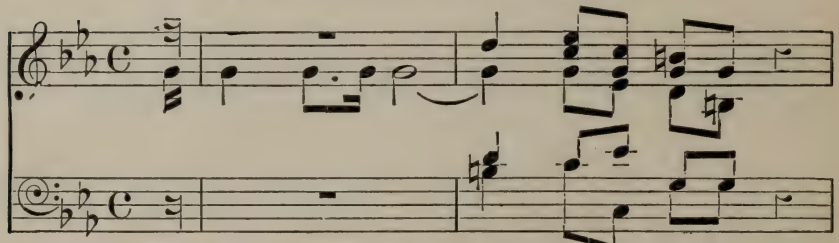
Stroud, a gifted boy, died at the age of sixteen, leaving an anthem which still lives.

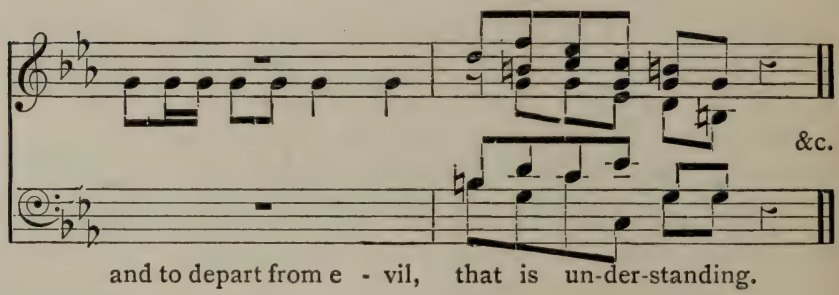
Boyce took up the task, left by Greene as a legacy, of collecting and publishing the best works of English writers of church music during the two previous centuries. Two volumes of his own anthems and services were published after his death, some of the best known being the services in A and C, "I have surely built Thee an house," "By the Waters of Babylon," "Turn thee unto Me" (with duet for two trebles), and "O where shall Wisdom be found?" the last-named rising to the very height of musical eloquence, particularly as regards its climax in the concluding chorus. It is a tribute to its excellence

that no one seems to have been bold enough to attempt a re-setting of those words. We now

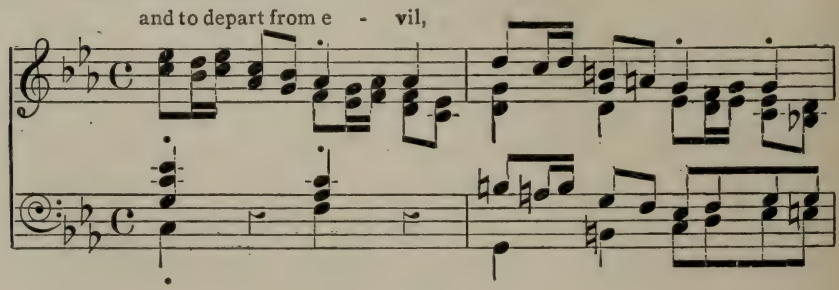
Extracts from the last Chorus in "O where shall Wisdom be found?"
—BOYCE.

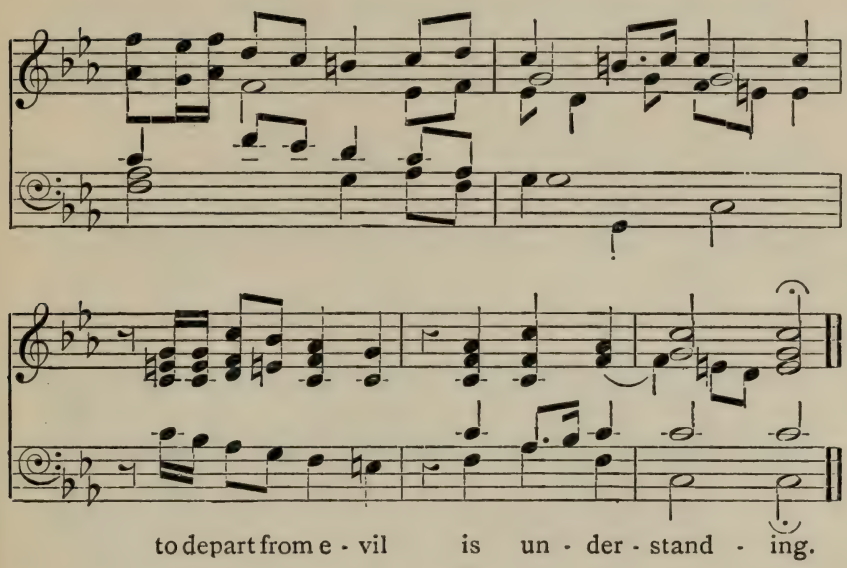
(*The conclusion of the whole matter.*)





Last seven bars:—





propose to sing to you the whole anthem without abbreviation.[1]

Here is reproduced a page from the famous collection, *Boyce's Cathedral Music,* of which there were many editions. The first appeared in 1761. The second contains a fine portrait of this distinguished musician and organist of the Chapel Royal, with a memoir by Sir John Hawkins, the historian. The work continued in demand for nearly a hundred years. The last edition was issued by Messrs. Novello in 1849, and was edited by Joseph Warren.

[1] Two composers seem to have written anthems under this title—viz., Samuel Porter, jun., and J. Stafford Smith, both born in 1750. As, however, these works are forgotten, the composers may be forgiven.

The Te Deum, Benedictus, Kyrie eleeson, Nicene Creed, MAGNIFICAT, and Nunc dimittis,

As composed in the Key of F with the Greater Third

By Orlando Gibbons, Batchelor in Music

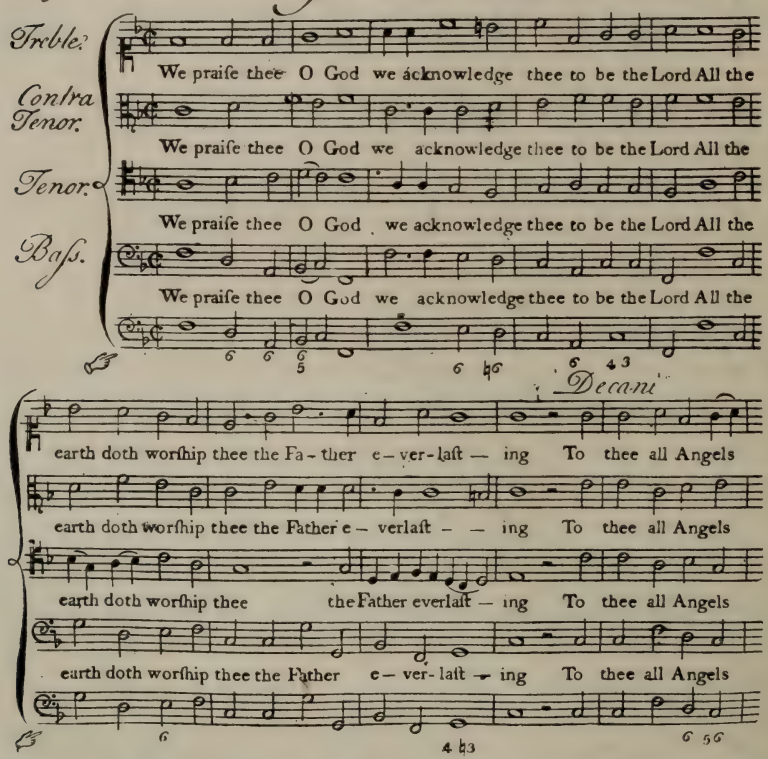
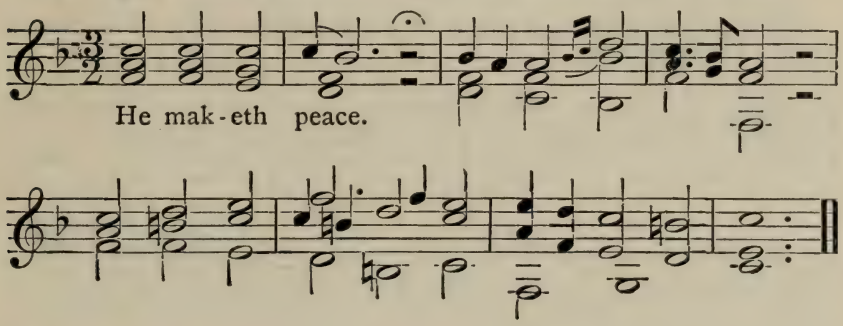


FIG. 77.—FROM THE FIRST EDITION OF BOYCE'S "CATHEDRAL MUSIC." 1760.
(In the possession of Mr. John S. Bumpus.)

William Hayes was a contemporary of Boyce and author of a few works still deservedly sung, although there is little of a distinctive character about them—

Opening of middle movement of "Praise the Lord."—HAYES.



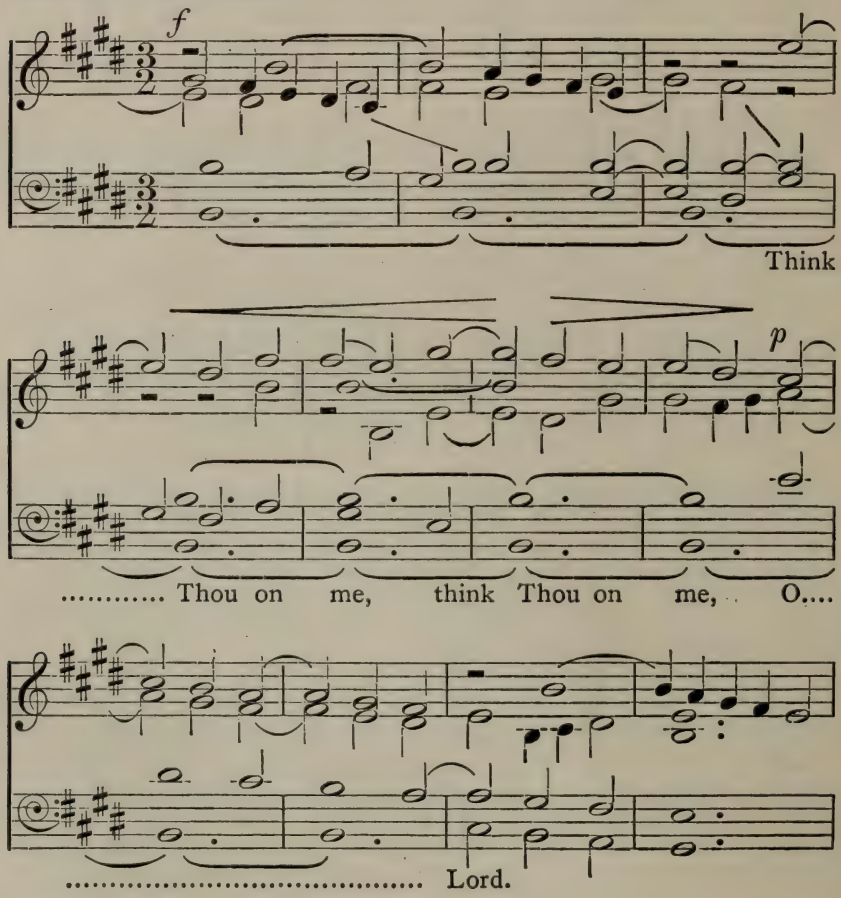
"Great is the Lord" and "Praise the Lord," with its charming verse for six voices, being the best known.

After the death of Boyce we arrive at a barren period. There is little or nothing to be found deserving of record. Nares did some useful and melodious work. Jackson, of Exeter, probably marks the lowest stage in the decline and fall of church music. May some of his compeers in the twentieth century be warned in time—enjoy their vogue while they may, and duly prepare for the oblivion of to-morrow!

Cooke's services in G and C are above the average of the time, and Battishill's "Call to remembrance" is worthy to rank with the first compositions of the English school. There is no reason why this should not be regularly heard where the choral service is adequately performed. It is equally fitting for church or cathedral,

for enclosed or open choir, and it is lamentable that the opportunities for hearing it are so infrequent. The gradual increase in intensity of appeal should surely move the least responsive hearer.

Pedal point towards the end of Final Chorus in "Call to remembrance."—BATTISHILL.



In this dull and lifeless period we may mention Samuel Arnold, who followed the example of Greene and Boyce by collecting and publishing four volumes of compositions of church music.

Beckwith is still known by one anthem. Clarke Whitfield is not yet forgotten; and it seems to bring us very close to our own times when we remember he was succeeded at Hereford by S. S. Wesley.

Stafford Smith forms a link with the nineteenth century, inasmuch as he was responsible for the early musical training of Goss.

Attwood demands more notice, as he is the first indication of certain new tendencies, the result of educational experience on the Continent. These were the days of the adaptors, Pitt and Pratt, the derangements of whom are not wholly extinct even in the period of our own recollection. Attwood was a Chapel Royal boy, studied under Mozart, and became organist of St. Paul's in 1796. He wrote the coronation anthems for George IV. and William, and began one for Queen Victoria, but died before it could be completed. His services are still to be found in most cathedral lists, but, though full of incident and with fine moments, they are not sufficiently continuous in style or free from mannerism to hold their place permanently. On the other hand, such simple compositions as "Come, Holy Ghost," "Turn Thy face," and "Withdraw Thou Thy mercy," have every expectation of continued vitality.

Crotch will probably be remembered by his short

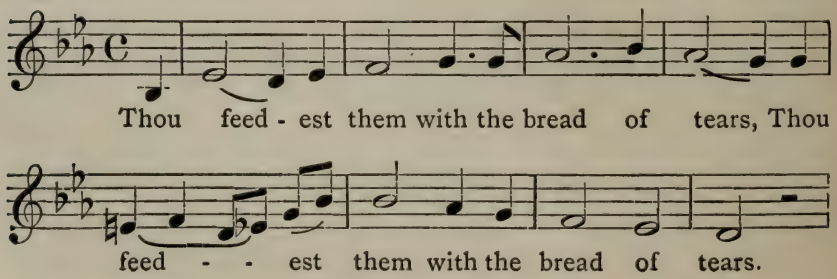
anthem "How dear are Thy counsels," although a few extracts from his oratorio "Palestine," and two or three of his longer anthems are worthy of an annual hearing.

The revival in the early part of the nineteenth century brings to our notice the musical work of a cluster of composers, such as Sterndale Bennett, T. A. Walmisley (son of T. F.), Wesley, Smart, and Goss. The mere mention of these names carries us into the region of our present-day experiences—it seems to bring a breath of pure native air; but it also suggests to me that my task is nearly ended, excepting that of illustration.

Sterndale Bennett's "O that I knew" is a charming example of delicate, refined, and picturesque writing.

Walmisley's Services in D minor and D major, his anthems "The Lord shall comfort Zion," "If the Lord Himself," and "Hear, O Thou Shepherd," have a fine scope and contain much that is vital.

Opening of Alto Solo from "Hear, O Thou Shepherd."—
T. A. WALMISLEY.



Wesley, the gifted son of a gifted father, must be considered one of the strongest influences of the nineteenth century. We cannot say he was happy in his varied cathedral experience, or that the times were very favourable for the production of works of the highest order; but his volume of twelve anthems is a monument to his genius. At the time it was written—1831—surely "The Wilderness" soared high above all contemporary efforts. "Blessed be the God and Father," another early work, is a favourite even with the least instructed. "Ascribe unto the Lord," his eight-part anthem "O Lord my God," and the Service in E will for generations hold their place in the choral service. The influence of Spohr is very noticeable in his compositions; the influence of Mendelssohn, so prevalent in the middle of that century, is barely observable. We should note the very beautiful, short, and quiet movements that are to be found often at the close of his works; also the rather pathetic attempts to use the lamentably small resources of many a cathedral choir in working out his musical designs.

As time presses, we must leave Henry Smart, whose Service in F has made his name as familiar in parish churches as those in G and B♭ have made it in cathedral services.

Goss, born in 1800, succeeded his master Attwood in 1838 as organist of St. Paul's. His anthem "O Saviour of the World" is sung in most churches; and his larger works, such as "Praise the Lord" and "Lift up thine eyes" (for double choir), are excellent specimens of clear

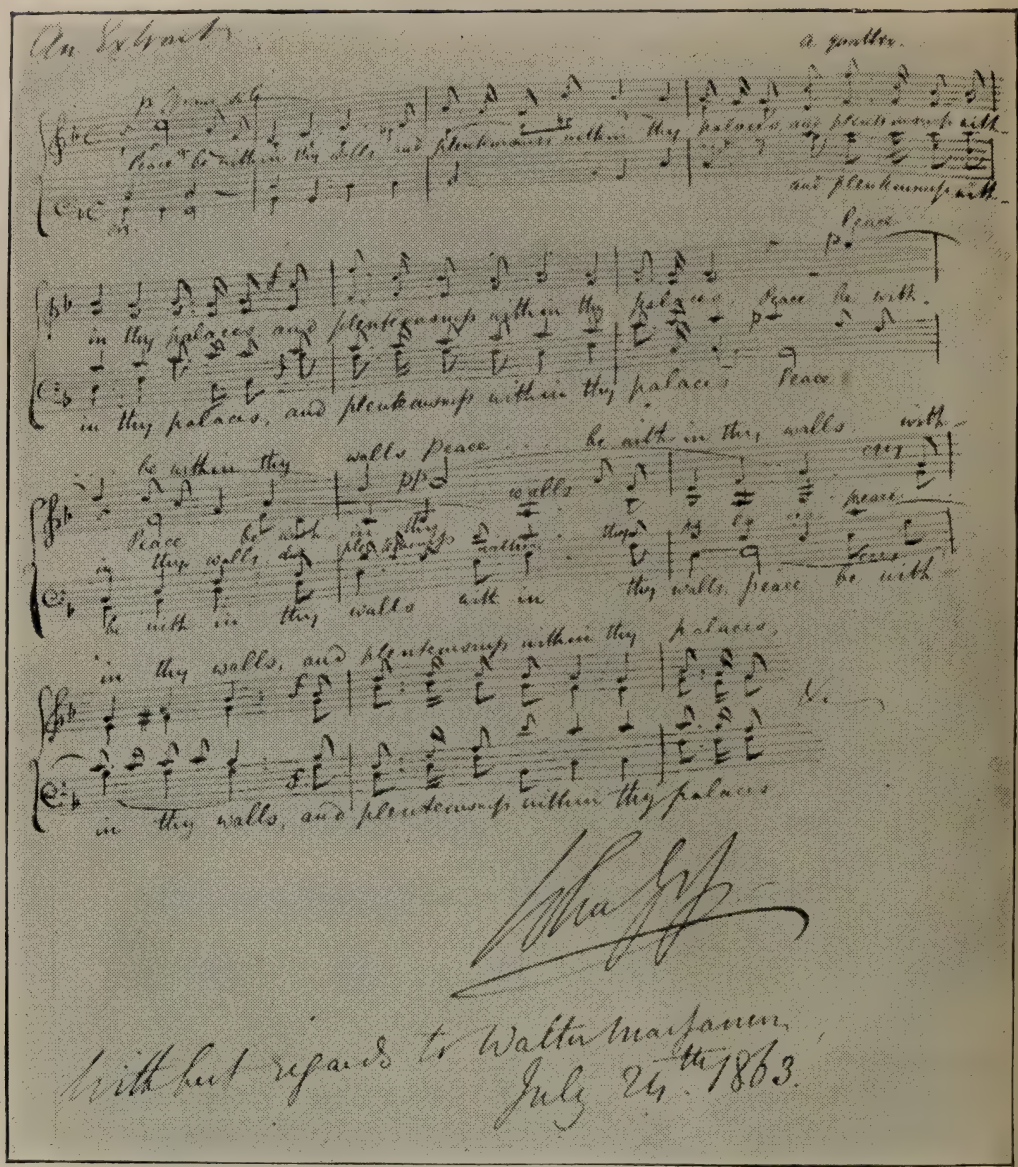


FIG. 78.—FACSIMILE OF GOSS'S MS. MUSIC.

and melodious part writing, combined with breadth of harmony, the whole leaving an impression of quiet dignity.[1]

Turle and Elvey should be mentioned as being contemporary with the last-mentioned group of composers, the latter being a thorough-going Handelian, and most successful in improving the performance of the choral service at Windsor at a time considerably prior to the general period of reform in such matters. It is fitting that I should acknowledge gratefully the benefit of his example and influence in the region of cathedral music during the latter years of his public work.

Ouseley, author of several services and seventy anthems, editor of the collection of works by Gibbons not contained in Boyce's Collection, editor also of a collection of modern anthems for special seasons, Professor of Music at Oxford University; and Sir R. Stewart, "a brilliant organist and composer," organist at Christ Church and St. Patrick's Cathedrals, Dublin, and also University Professor, should both be mentioned as important men of the Victorian era. Garrett, a pupil of Wesley, deserves a word, being, like Charles King of earlier times, "a very serviceable man."

Speaking here, in the City of London, it would be unpardonable to omit the name of Stainer, whose skill and fine influence brought about such excellent results in the re-organisation of the musical services in the

[1] Illustration—(*a*) The last chorus from Wesley's "Ascribe," (*b*) the alto solo from Walmisley's "Hear, O Thou Shepherd," and (*c*) the quartet from Goss's "Praise the Lord."

Metropolitan Cathedral. I need not speak of his compositions, which are perfectly well known to all of us.[1] "I saw the Lord" is cast in a large mould, and, as usual, appears to have occupied the attention of the majority of choirs on last Trinity Sunday.

How worthily his work at St. Paul's has been continued and expanded by his successor, Sir George Martin, we all know, and his compositions "Whoso dwelleth" (early) and "Hail, Gladdening Light" (late), with much interesting work intervening, amply show that the warmth, intensity, and brilliance of the modern school can be successfully employed in combination with traditional dignity. The Jubilee "Te Deum" may be cited as a rare example of a very successful *pièce d'occasion*.[2]

At Westminster, the traditions of centuries are in safe keeping; from Tallis to Walmisley, and from Walmisley to the present day, all the best is represented, and in respect of original compositions for ordinary use, as well as for many special occasions of national interest, Sir Frederick Bridge has not in any way been found wanting.

"It is a Good Thing" is a prominent (early) example of the first order of composition; and the Coronation anthem, "Kings shall see," and the funeral anthems for Browning and Tennyson, "He giveth His beloved

[1] Illustration—The quintet from his early anthem "The Morning Stars," a melodious and fluent example of his style.

[2] Here the choir sang the beautiful finale from the anthem "Whoso dwelleth."

sleep" and "Crossing the Bar"[1] (Tennyson's last poem), are most happy examples of specially called-for compositions.

My task is over. I cannot do more than mention three or four names, the first being that of Sullivan, who, although his life's work lay in other directions, still found time for several examples of sacred music of distinct and lasting value. Sir Walter Parratt, to whom one of his best anthems is dedicated, has used his fine judgment and exquisite taste in perfecting the performance of all that is best in the works of church composers of every date and school.

Sir Hubert Parry's anthem "I was glad" was such a striking musical feature of the Coronation that one could only wish for a succession of similar compositions from the same pen.

Sir Charles Stanford's early "Te Deum" in B♭, sung on the same occasion, is universally known; but the service in A[2]—part of which we shall end with this afternoon—written for organ and orchestra, and making greater demands upon executive capacity, is even finer. His setting of Psalm xxiii. is thoroughly characteristic of the composer, and his music to Heber's hymn, "The Lord of Might," was recently given for the first time at St. Paul's Cathedral.

I have exhausted the time, but not my subject. I have probably said less and more than I should. I have left out many names that should be mentioned, includ-

[1] Given as an illustration.

[2] This was rendered at the end of the lecture.

ing all those of the younger living composers. Some subjects, such as Hymns, Psalters, and Methods of Chanting, have not been touched at all; but I hope you will appreciate my difficulties and pardon my delinquencies.

THE SINGLE AND DOUBLE REED INSTRUMENTS.

By D. J. BLAIKLEY.

Programme of the Music.

Illustrations of Old Writing for Four Double-reed Instruments—

1. Basse Danse, "La Magdalena" ... ... (1530)
2. Air des Hautbois } From Phillidor's Collection } *Hotteterre* (1680)
3. ,, ,, } time of Louis XIV. } *Lully* (1672-1687)
4. The Oboe, "Sonatina in B Flat" ... *Dr. T. A. Walmisley*
5. The Bassoon, "Adagio and Rondo from Concerto for Bassoon" ... ... *Weber*
6. The Cor Anglais, "Solo passage from 'New World' Symphony" ... ... *Dvořák*
7. The Saxophone, "Pastorale, Allegretto, Andante, Finale" ... ... *Singelée*
8. Oboe, Clarionet, and Bassoon, "Trio (Op. 47) 'Musette'" ... ... *G. Pfeiffer*
9. Oboe, Clarionet, Bassoon, Horn, and Pianoforte, "Quintett in E Flat (Op. 16)." Two Movements ... ... *Beethoven*

Performers—Messrs. A. J. Shorter, E. Mills, E. F. James, T. R. Croger, and E. J. Buttar. At the Pianoforte—J. C. Long, Mus. Bac.

It will be readily understood that on this occasion our attention will be confined to those wind instruments which are blown directly by the player without the intervention of any mechanical bellows. Organs of all

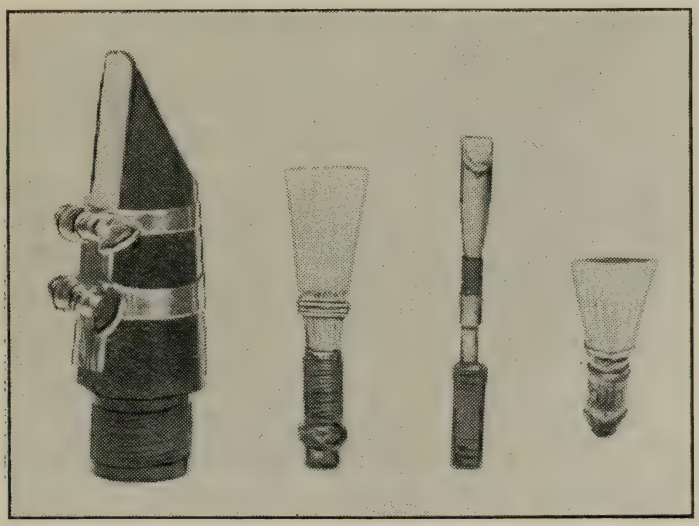
kinds, although to some extent reed instruments, do not come within our province, as their construction is based upon the use of mechanical bellows, and it is only when referring to certain forms of bagpipes that the strictness of the definition will be departed from.

As all wind instruments, whether of the reed, flute, or cup-blown class, are virtually columns of air set in vibration, it is the reed itself which distinguishes the class we have to consider from the other two, and it is therefore the reed which should be first examined. The single reed is a thin strip or lamina of an elastic material, and is so placed over an aperture leading into a resonating tube as to leave a slight opening when it is at rest, and this opening is periodically closed during its vibration. To form the double reed, two blades are so bound together as to stand slightly apart at their tips, and the chink thus formed is periodically closed during vibration, in the same way as the space between the single reed and the bed or table of the mouthpiece with which it is associated. As a steady, unvarying pressure cannot cause vibration, it is evident that the sum of the internal and external pressures upon the reed must vary in intensity.[1]

Reeds very roughly produced suffice to give continuous tones, which may be fairly musical so long as they are confined to one note, or to a very limited range

[1] A slip of wood was shown under the influence of weights differently applied. In the one case the deflection up to a point of rest as caused by a steady pressure, was illustrated; in the second case the vibration of the slip as produced by the sudden application of a weight.

of notes; but if a reed is to speak well over the great compass of some of our modern instruments, it must be fashioned with much care and delicacy.[1]



4 1 3 2

FIG. 79.

DOUBLE REEDS: 1, Bassoon reed; 2, bassoon reed, foreshortened to show the opening between the two blades; 3, oboe reed.

SINGLE REEDS: 4, Clarionet reed, as held to the mouthpiece by a metal ligature.

We may now refer to the inter-dependence between the natural pitch of the reed and that of the associated tube. A strong reed controls the comparatively light mass of air in the tube, but the lighter and more delicate the reed, the more it is itself controlled by the

[1] The common "Squeaker" as cut in reed or straw was here shown, and also specimens of various reeds.

air in the tube. The conditions of resonance may be illustrated by a tube set in vibration by tuning-forks, a cylindrical tube closed at one end giving resonance only to vibrations having frequencies agreeing with the odd numbers of the harmonic series as 1, 3, 5, or *c, g′, e″*, etc.[1]

We now pass on to actual instruments. It may well be supposed, from the facility with which a single reed such as the bagpipe drone can be cut in any natural tube, that something of this kind was the earliest form of reed instrument. However this may be, it is tolerably certain that both single and double reed instruments were in use in the oldest historical times. The researches of Professor Flinders Petrie have put into our hands ancient Egyptian instruments which have been the subject of close examination by Mr. Southgate and others, and a very similar instrument, the arghoul, is used in Egypt to this day.[2] I have here also careful copies of a pair of ancient Greek instruments now in the British Museum, but whether these were played with a single or double reed is not quite certain; the probability lies in favour of the double reed. It may be noted that in the examination of old frescoes, reliefs, etc., there is at times difficulty in determining whether cup-blown or reed instruments

[1] A cylindrical tube with double reed was shown giving *c* and its twelfth *g′*, also a conical tube with the same reed giving *c* and its octave *c′*. The second result was obtained also with a single reed applied to the conical tube.

[2] A double-arghoul (melody pipe and drone) is shown on the plate of reed instruments from the Galpin Collection, example No. 2.

FIG. 80.—REED INSTRUMENTS. (Galpin Collection.)

1, Bass Clarinet, Italian, *c.* 1800; 2, Arghoul, Egyptian; 3, Chalumean, as used *c.* 1700; 4, Hornpipe, Welsh; 5, 6, 7, 8, a set of Shawms, as used *c.* 1600; 9, Oboe English, *c.* 1675; 10, Zamr, Arabian; 11, Bagpipe (Musette) with bellows, French *c.* 1700.

are represented, as the arrangements attached to the reed for giving support to the lips are in some cases very similar in appearance to the mouthpieces of instruments of the horn class. Examples of later Greek work of the Roman period have been found at Pompeii, and with this passing reference we may proceed to the reed instruments in use in Europe just previous to the date when the Worshipful Company of Musicians obtained their second charter of incorporation.

Our accurate knowledge on this subject commences with the work of Sebastian Virdung, printed at Basle in 1511, of which original edition a copy lent by Mr. J. E. Matthew is in this Exhibition.

The two chief groups of reed instruments described by Virdung are—first, the Schalmeys (Shawms), Bombardts, and Pommers, all double-reed conical instruments, the precursors of our modern oboes and bassoons; and, second, the Krumhorns or Cromornes, also double-reed instruments, but with cylindrical tubing. I am enabled, through the courtesy of Mr. Galpin, to put before you a set of four shawms—discant, alto, tenor, and bass.[1]

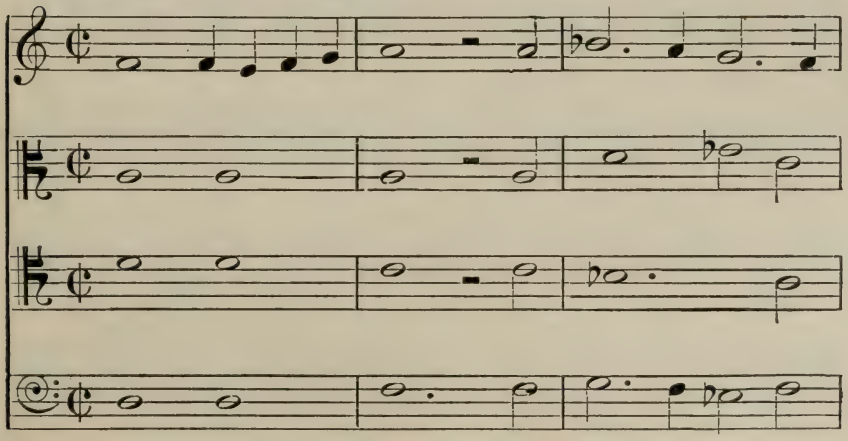
Michael Prætorius in his *Syntagma,* published about a century later—that is to say, in 1618—amplifies Virdung's list considerably, and gives drawings not only of the old pommers but also of instruments of the pommer type, with the tube doubled upon itself in the manner of the bassoon, and described as Fagotti.

The typical or basic scheme of fingering of any

[1] Nos. 8, 7, 6, 5, Fig. 80 (Galpin Collection).

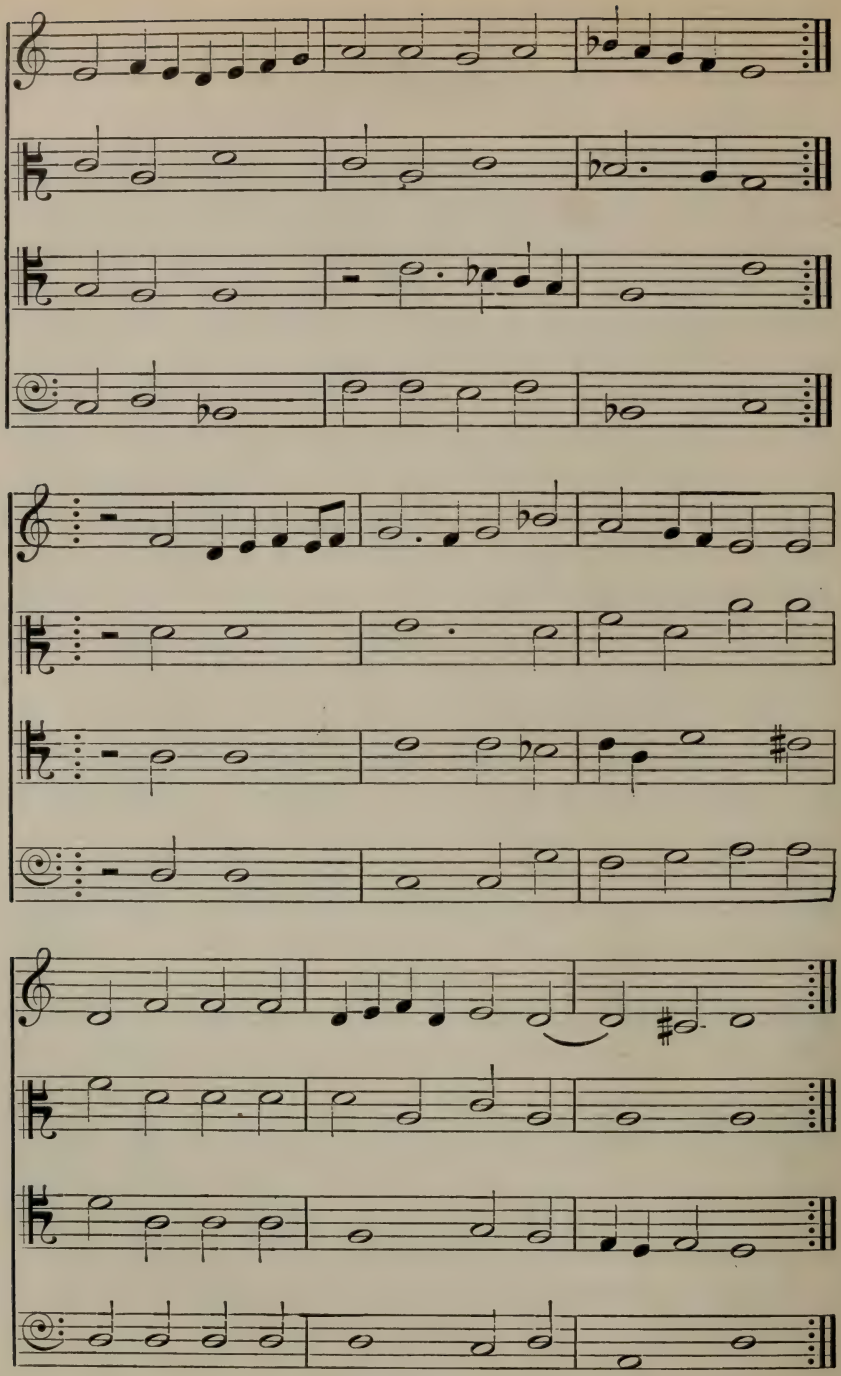
instruments on which a scale is produced by shortening the effective length of the tube by successive steps is obtained by the cutting of six side-holes, closed by the fingers, which holes give (assuming the fundamental pitch to be *c*) *d*, *e*, *f*, *g*, *a*, and *b* respectively, the sixth or *b* hole serving also when the other holes are closed to facilitate the production of the octave of the prime tone. Other octave notes can be produced on a conical instrument by varying the action of the lips on the reed, but semitones lying out of its normal scale are false or weak. Key-work, as we understand it, being but little used in early times, the instrument-maker of those days had to rest content with scheming his work on a diatonic rather than on a chromatic basis.[1]

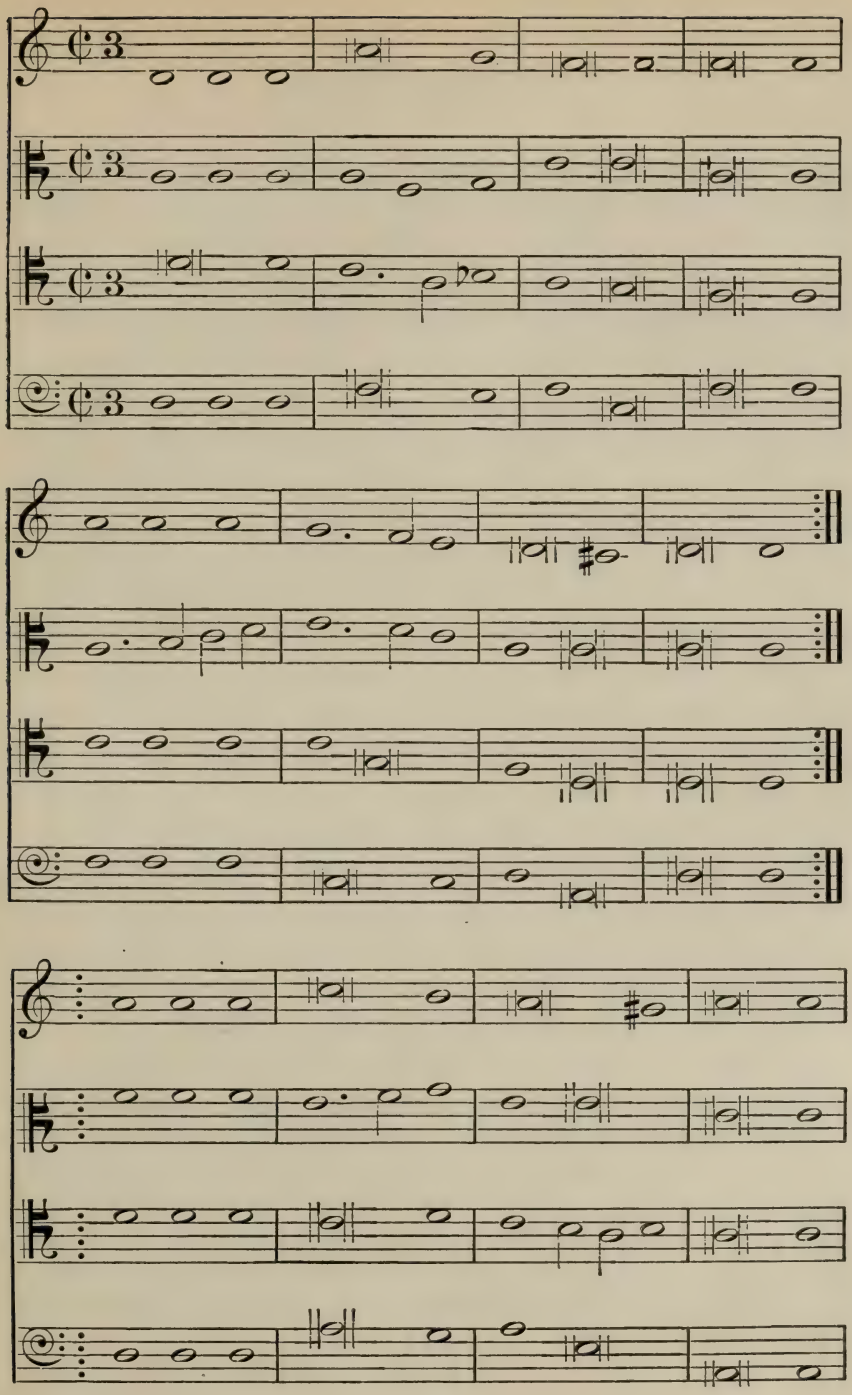
* Basse Danse, "La Magdalena."—ATTAIGNANT (1530).

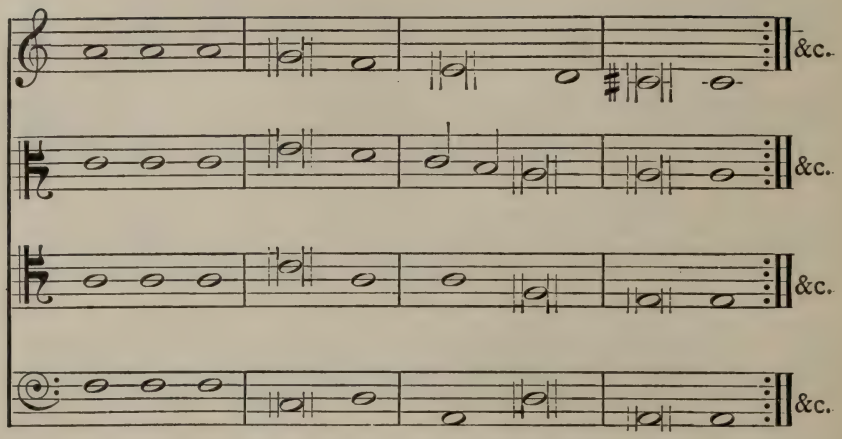


[1] An illustration was here given of the scheme of fingering on the tenor shawm, and the use of the open standing-key was explained.

* There was also published an independent lute part for this dance.







The Krumhorns were instruments with reeds removed from the direct influence of the lips by being enclosed in chambers, and owing to this construction anything like artistic expression was out of the question. They were made and used in choirs or sets in the same way as the shawms or pommers, but were necessarily of very limited individual compass. The only instrument now used at all corresponding with these is the practice-chanter for the bagpipes, which is played direct from the lips without the intervention of a wind-bag.

From the krumhorns we naturally pass to Bagpipes, which are also instruments with enclosed reeds, and in touching upon them we are on the very border-line which limits our subject; for, as has been well said by M. Henri Lavoix in his work, *La Musique au Siècle de Saint Louis*, the bagpipe is the organ reduced to its

most simple expression. The logical basis for this statement lies in the fact that the wind is supplied to the pipes through a regulating bellows or reservoir. In one group of bagpipes this reservoir is filled from the lungs, but in the other group the reservoir is supplied with air from a small feeder worked by the arm, and in the slight reference I make to this group I must offer my apologies to our organists and organ-builders for poaching on their preserves.

In the first group, blown from the lungs, Prætorius describes four or five varieties of the German Sackpfeiff. These had single reeds for the drones and double reeds for the chanter, which was conical, and therefore a rough oboe. The same arrangement was used in other popular instruments of the time, and is that used in the Highland bagpipe as we now know it.

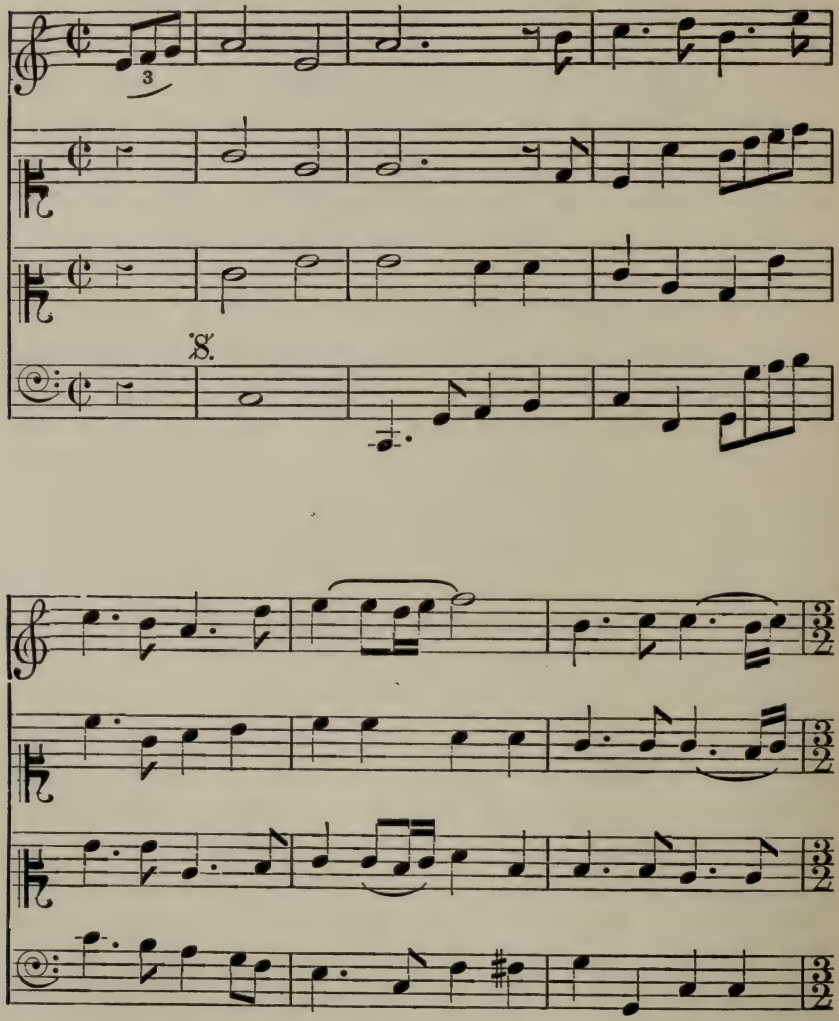
In the second group is the delicate Musette,[1] the chanter of which has a small cylindrical bore, and the instrument is fitted with double reeds throughout. Both groups were popular and appreciated in 1604, and the musette became even fashionable in the reign of Louis XIV., in whose time it was one of the instruments included in the band of the "Grand Écurie"; it was played at court concerts, and was introduced into the orchestra by Lully. The Northumbrian and Irish Union Pipes were closely related to the musette.[2]

[1] No. 11, Fig. 80 (Galpin Collection).

[2] The musical examples Nos. 2 and 3, taken from Phillidor's Collection of the time of Louis XIV., were here given.

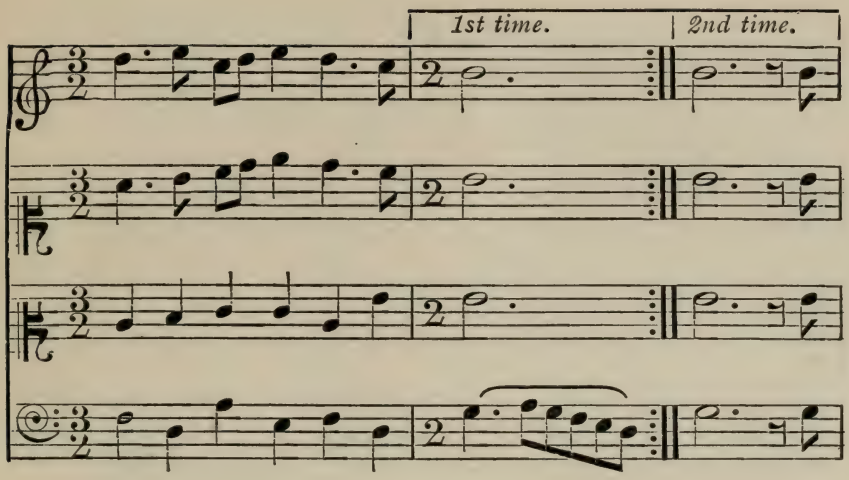
English Music

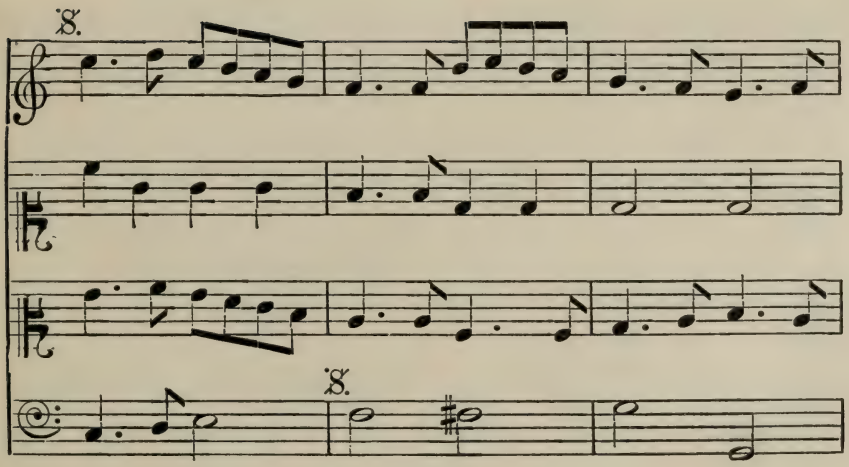
*Air des Hautbois—Martin Hotteterre (about 1680).



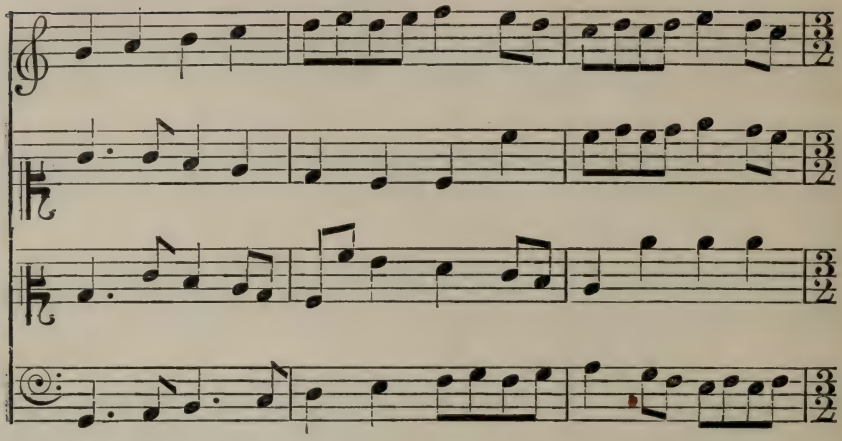
* In these old examples it should be noted that the note G stands on the first line of the treble stave.

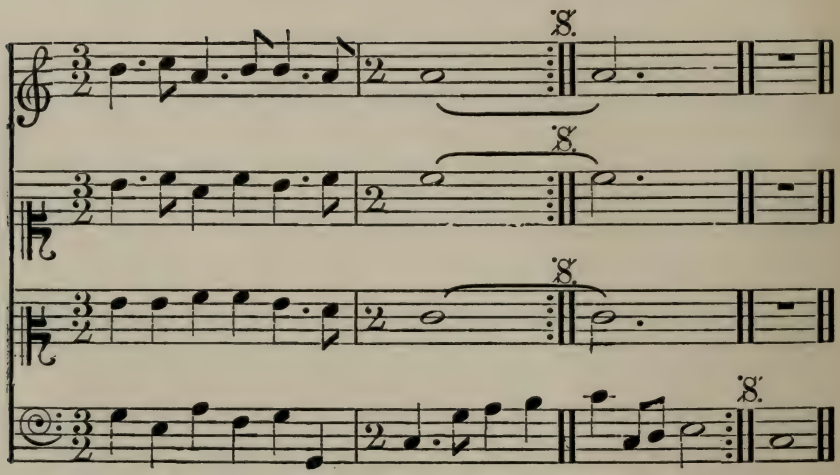
Reeds





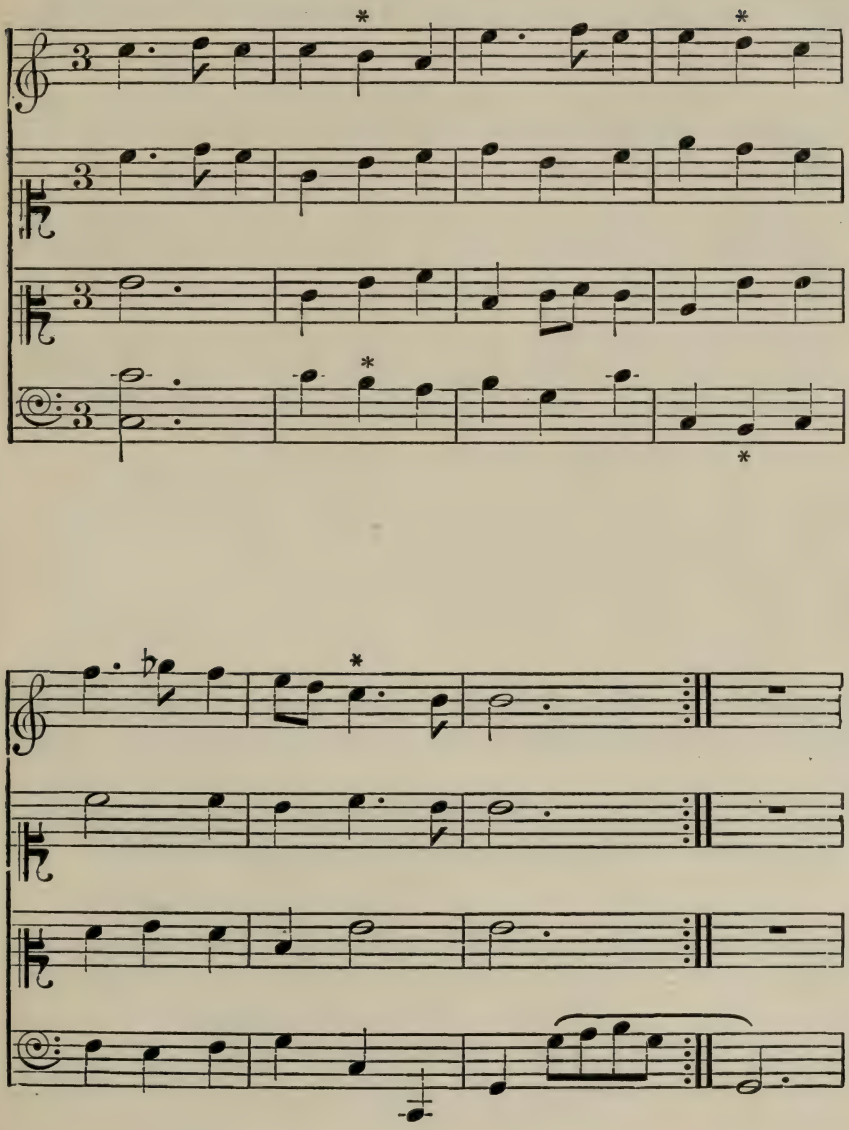
English Music



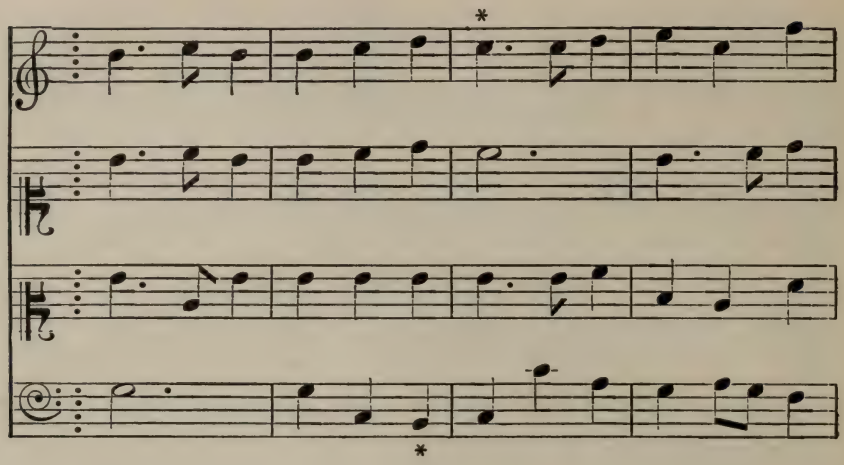


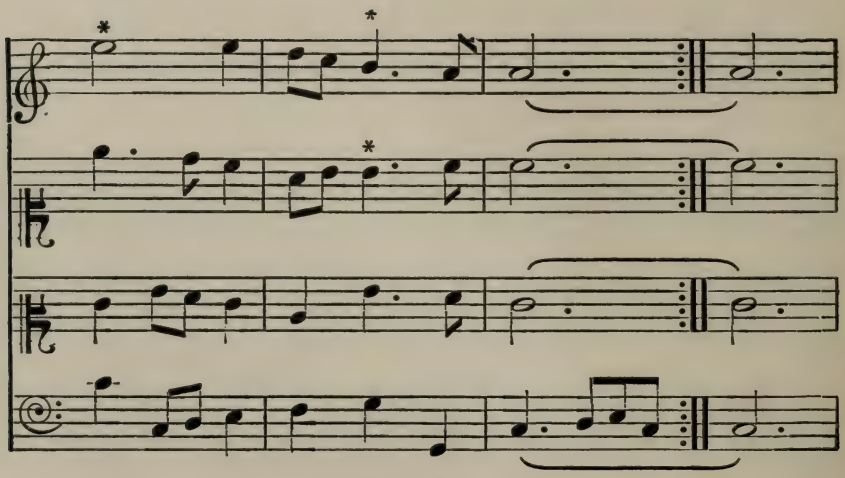
Reeds

Air des Hautbois.—LULLY (1672–1687).



English Music





Reeds

From the date we have taken as our starting-point, the improvement in reed instruments has been continuous, the two chief factors in this improvement being the free use of key-work to assist the fingering and allow of the introduction of chromatic passages, and the refining both of the reed and of the general proportions of the instrument. It was noticed in speaking of the general scale system that the sixth hole could be used to facilitate the production of the octave of the prime. One of the improvements which has made possible the extended compass of the modern oboe, the successor of the discant schalmey, or treble shawm, is the introduction of one or more very small holes above the sixth finger-hole; these are of course controlled by keys, and give certainty to the production of the upper harmonics. Although a very few keys in addition to the finger-holes suffice to give a chromatic scale, in all modern work these are supplemented by many others to facilitate the production of shakes, and to give alternative means of producing many notes. This remark applies to all modern work, and it would be an interesting quest to trace how much improvement in this way is due to composers writing passages awkward on existing instruments, and how much to instrument-makers.[1]

To speak now of the low-pitched instruments of the conical double-reed description, it will be seen that the bass Shawm, or Pommer, was an exceedingly cumbersome instrument owing to its length; and in contra-

[1] Musical illustration No. 4.

distinction to this, one of the characteristics of the bassoon or fagotto is the doubling of the instrument upon itself, so that the thumbs can be brought into use to close holes lying far below the lowest of the six typical finger-holes, and also to control keys giving still lower notes.

The Bassoon is frequently referred to as being two octaves below the oboe in pitch, but the more correct view is that it is a twelfth below, the fingering used for *g′* on the oboe giving *c* on the bassoon, and the closing of the six finger-holes, which on the oboe gives *d′* gives G on the bassoon. The lowest note on the bassoon, which is two octaves below the lowest note on the oboe, is obtained by an extension of the tube with holes controlled by the thumb-keys just referred to.

The bassoon, and also the oboe, first appeared in the orchestra in Cambert's opera *Pomone* in 1659 (*vide* M. de Ponticoulant's *Organographie,* 1861), and the present long form of the bassoon going down to B♭ dates from this time—*i.e.*, 1659.

Among the double-reed instruments in use in or about 1604, there were in addition to the krumhorns, the Sourdines and the Racketts, both with small cylindrical bore. In the sourdines, and also in the dolcians (a variety of bassoon or fagotto), the open ends were partly closed, apparently with the object of smothering up or minimizing the harsh tones of the reeds then used, which result in modern practice is obtained by the refinement of the reed itself. In the museum of the Conservatoire Royal de Musique at Brussels there

is a rackett which has nine channels parallel to each other and connected so as to form a continuous tube. Its lowest note is C below the bass stave, the same as the lowest C on the bassoon, and yet apart from the reed and crook the instrument is only $4\frac{3}{4}$ inches in length, or 9 inches over all. This is an extreme instance of the results obtained by doubling back the tube.[1]

The bassoon family is represented in modern music, not only by the bassoon proper, but by the double-bassoon or contra-fagotto, an octave lower in pitch. The tenor bassoon is still sometimes seen, and the family was formerly extended upwards to an instrument of treble pitch.

The oboe family has also been made in four voices—soprano, alto, tenor, and baritone; the soprano being represented by the ordinary oboe, the alto by the oboe d'amore, the tenor by the cor anglais, and the baritone oboe, an octave lower than the ordinary oboe, completed the series. As in pitch and compass certain members of the two families are practically identical, some other distinguishing characteristic than the mere difference between treble and bass must be sought for, and is to be found in the character of tone quality running through the whole of each group. The oboe tone may be considered feminine and delicate when contrasted with the bassoon, which in comparison is broader, bolder, and masculine. About the year 1863, M. Sarrus, formerly a bandmaster in the French

[1] Musical illustration No. 5 was here given.

army, invented a series of double-reed instruments of brass, known as sarrusophones, and intended as substitutes for oboes and bassoons in military bands. They have never come into general use, but for special effects have their value.[1]

We have now to consider two instruments—the Clarionet and the Saxophone, the invention and development of which fall within the period of the history of the Musicians' Company. A rude instrument made from a cylindrical reed in which a speaking tongue was cut, bored with six finger-holes and one thumb-hole, and known as the Chalumeau, was the forerunner of the clarionet. Such a tube when overblown repeats its fundamental scale a twelfth higher, and when the fundamental scale is limited to an octave there is manifestly a gap of several notes. By the seventeenth century the chalumeaux had developed into a family, and had their compass increased by two keys. To Johann Christopher Denner, of Nuremberg, is generally attributed the invention of the clarionet; but this invention, the date of which is 1690, should perhaps be regarded rather as a happy modification than a distinct invention. However this may be, Denner's contrivance of modifying one hole controlled by a key so as to make it serve as a "speaker" for the twelfths, laid the foundation of our modern clarionets, which have an effective compass of at least three and a half octaves. Clarionets are made in all

[1] Musical illustration No. 6, showing the peculiar beauty of the cor-anglais tone.

keys from soprano to bass,[1] and the alto instrument in F with extension downwards to the low C is known as the Basset Horn.

The last family of instruments we have to consider are the Saxophones. Although an instrument of conical bore played with the clarionet mouthpiece, made in 1807, is to be seen in the Paris Conservatoire, the saxophone as we now have it was invented by Sax in 1840. It is made of brass, and, being conical, overblows to the octave in the same way as the oboe.

These instruments are generally used in families of soprano, alto, tenor, and baritone, and a fifth instrument, the bass, is sometimes added. Although they have now been in use in the French bands for about sixty years, they are as yet but little known in this country; it will therefore be no doubt interesting to many present to have an opportunity of hearing the quality of the alto saxophone.[2]

We may now summarize the changes that have taken place during the last three hundred years. Some families then existing have disappeared; others nearly of the same type have been continuously improved, and among these the clarionets and saxophones, if not absolutely invented, have been established on different lines. Some instruments have both been introduced

[1] No. 1, Fig. 80 (Galpin Collection), represents an early form of bass clarionet in convolutions; these were given to the tubing to avoid undue extension of the fingers.

[2] Musical illustrations Nos. 7 and 8—the latter a trio for three wind instruments.

and have disappeared during the period, and the general lines of improvement have been of such a character that the executive musician has been relieved to a large extent from the difficulties incidental to primitive methods of fingering and of forcing the tuning, and is to that extent free to give evidence of his artistic powers in the rendering of the composer's intentions.

There is thus a difference between the present position of wind instruments and that of the violin or bowed-string class, for whereas the violin was brought to an excellency by Stradivarius which has not been surpassed, wind instruments were in his day comparatively rude, and from that time to this the improvement in them has been continuous.[1]

[1] Musical illustration No. 9.

THE WATER-ORGAN OF THE ANCIENTS AND THE ORGAN OF TO-DAY.

By Rev. F. W. GALPIN, M.A., F.L.S.

1. The Hydraulus: its origin, construction, and use. Illustrated by diagrams and practical illustrations.
2. A brief comparison with the Organ of To-day.

Musical Illustrations:—

For the Hydraulus—

"A Monody" founded on Rhythms of the second century A.D.
Mr. C. F. Abdy Williams, M.A., Mus. Bac.

For Voice, Kithara, and Hydraulus—

"Ode to Chronos" ... ... *c.* 100 A.D.
"Hymn to Calliope" } ... ... (Second century A.D.)
"Hymn to Nemesis" }

Messrs. J. D. Hoare, C. F. Abdy Williams, and the Lecturer.

The Hydraulus or Water-organ was invented by Ctesibius of Alexandria about the year 280 B.C. Of this there is no doubt, for Hero, a personal acquaintance, if not the very pupil of the great mechanician, has left us minute details of his invention; while Hedylos of Samos and Philo of Byzantium, who lived in the same century, attribute to him "that kind of syrinx played by the hands." It is true that Tertullian

(220 A.D.) gives the honour to Archimedes of Syracuse, who lived about the same time; but he was evidently misinformed.

The statement, however, that Ctesibius invented the water-organ requires to be qualified with a reminder that he is not therefore to be credited with the discovery of the organ—by which we mean a polyphonic instrument consisting of a collection of pipes placed on an air-reservoir. Far back into the mists of antiquity some such an instrument must have endeavoured "to soothe the savage breast," taking the form, may be, of the bagpipe with its air-reservoir of rough skin—an instrument known to the Assyrian, Greek, and Roman,—or emanating from the simple syrinx or pan-pipes—Jubal's so-called organ,—for even Egyptian records show us the sort of bellows which might have been used. The reed-organ of Eastern Asia will also give us some idea of what an ancient civilization could achieve, and probably had achieved before Ctesibius applied his mechanical genius to the elaboration of a more perfect instrument. The awakened knowledge of the power of water-pressure, which we now call "hydraulic" (taking the word from the water-organ itself), not only suggested an application to the raising of heavy weights and the production of mechanical motion (even steam finding a place among the motive powers of this third century B.C.), but the same principle was employed for giving that compression of the air which, as all organists know, is necessary in order to make the pipes "speak"

properly, and to prolong the sound, which in these early days had hitherto been effected either by the pressure of the air as in the bagpipe, or of the foot or hand as in the primitive bellows.

With Hero's Treatise, and, at a later date (first century A.D.), the careful description given by Vitruvius, it is strange that the principle of the water-organ should have ever been considered a mystery. The poetical allusion of a Latin writer to "the tossing of the water" has, however, been construed into an explanation that the organ was not merely worked by steam, but actually made to sound by the steam rushing through the pipes from the boiling water beneath.

The texts of Hero and Vitruvius, edited by monkish scholars and published in later centuries, abound with fanciful delineations of the Hydraulus,[1] an instrument which the editors could never have seen, and could only explain either from their own personal reading of the texts, or from a lingering and imperfect tradition. For though Hero and Vitruvius accompanied their works by drawings and designs, yet such as they were, they are practically lost.

I will not take you through the various interpretations of the use to which the water was put—how some have supposed it was to deaden the shock of the bellows' levers, or others that the whole was designed to give a delightful and incessant "tremolo" effect. It has long been known (you may find it, for instance,

[1] A sixteenth-century edition of Hero's πνευματικά, exhibited by the lecturer, showed some of these fanciful drawings.

in the sixteenth-century Italian version of Vitruvius by Barbaro, open before us) that the water was used for the same purpose as that for which we now use lead weights—viz., to compress the air and give the required pressure, not only for causing the pipes to sound properly, but also to continue their sounding during the refilling of the bellows or feeders. Here, as a preliminary to the explanation of the actual construction of the hydraulus, let me direct your attention to a very primitive and distinct form of the instrument—the Whistling Jug of the Peruvian Incas. In this instrument the water flowing from one jar by a cross-channel into the second forces the air through a small whistle placed over the mouth of this second jar, and causes it to give forth a shrill note; when the jug is tipped the contrary way the air is drawn in again through the orifice of the whistle.

Now, the special method which Ctesibius adopted for the purpose of compressing the air may be well illustrated by a simple experiment—exhibited by the late Mr. W. Chappell some thirty years ago. Here air is forced into a funnel inserted in a jar of water; this, of course, causes the water to recede from the interior of the funnel; then if a small organ pipe be placed on the top of the funnel tube, the pressure of the returning water will cause it to speak as the air is again expelled.

To return, however, to the more detailed construction of the instrument. Though the principle has been known to many for a long time—in fact, it seems never to have been forgotten by a few—it is only in recent

years that the true *form* of the hydraulus has been perfectly presented to us. Models and mosaics show us the instrument, but in rude, rugged outlines. Moreover, one aspect only is fully presented to us—viz., that part away from the performer, which we should call the back, but the ancients considered the front and worthy of more elaborate decoration. We see the unfortunate slaves toiling at the levers; the organist—generally irate—looks over the pipes and threatens vengeance if the wind is let out, but what he is doing to require such energy on their part is hidden from us. About the year 1885, amongst numerous finds on the site of ruined Carthage, there was discovered a little model of the Hydraulus, in baked, uncoloured clay, about seven inches high. It was apparently designed for a domestic ornament, and probably represents some famous organist performing on his favourite instrument. (See Figs. 81, 82, 87, and 88.) Across the front is scratched in the clay the word "POSSESSORIS." This, so the courteous director of the Museum of St. Louis at Carthage, Pére Delattre, tells me, is the name of the maker of the statuette, and, as lamps by the same potter have been discovered, it is known that he worked about the year 120 A.D. Of course it does not represent the form of the instrument at the date of its invention four centuries earlier; but it does show us the hydraulus at the zenith of its popularity, when an emperor was willing to study its mechanism and suggest improvements. It is interesting to find also that it does not contradict the description of Hero and Vitruvius, and though in

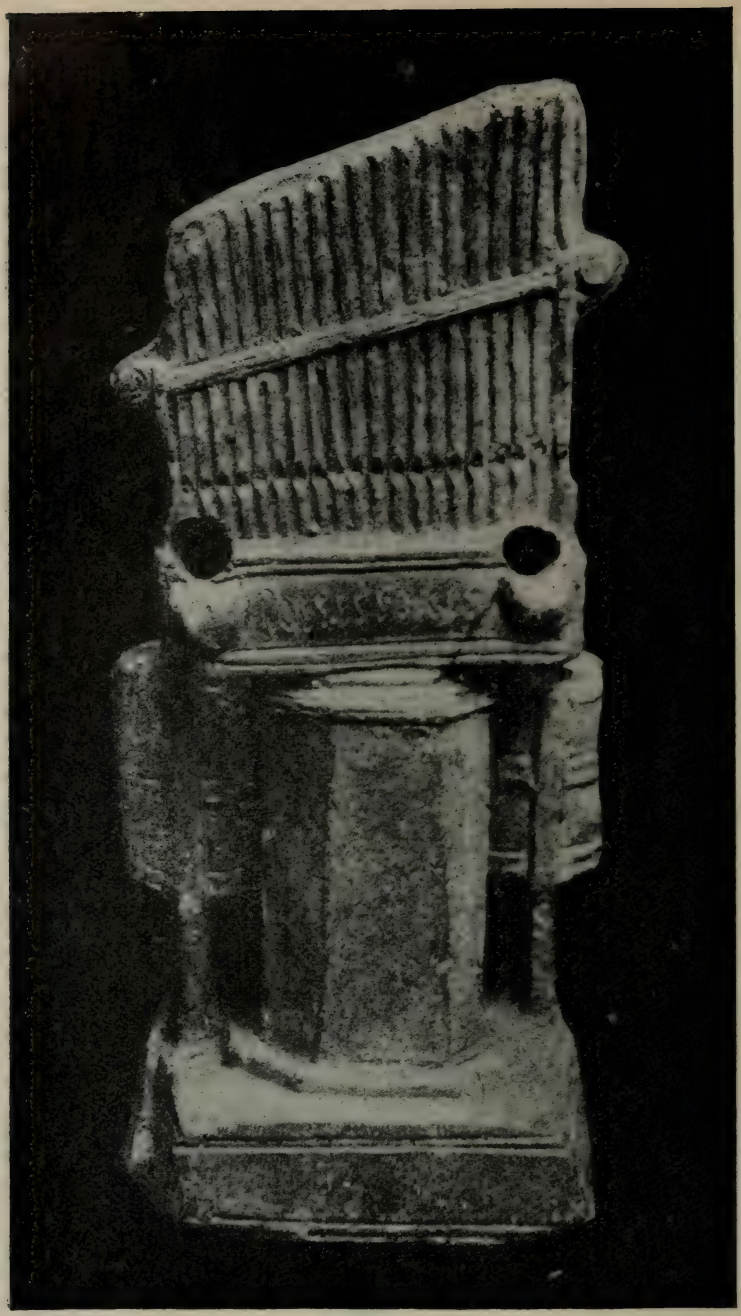


FIG. 81.—ROMAN HYDRAULUS, POTTERY MODEL (FRONT VIEW).
(Size of original, $7\frac{1}{16}$ in. × $2\frac{3}{4}$ in.)

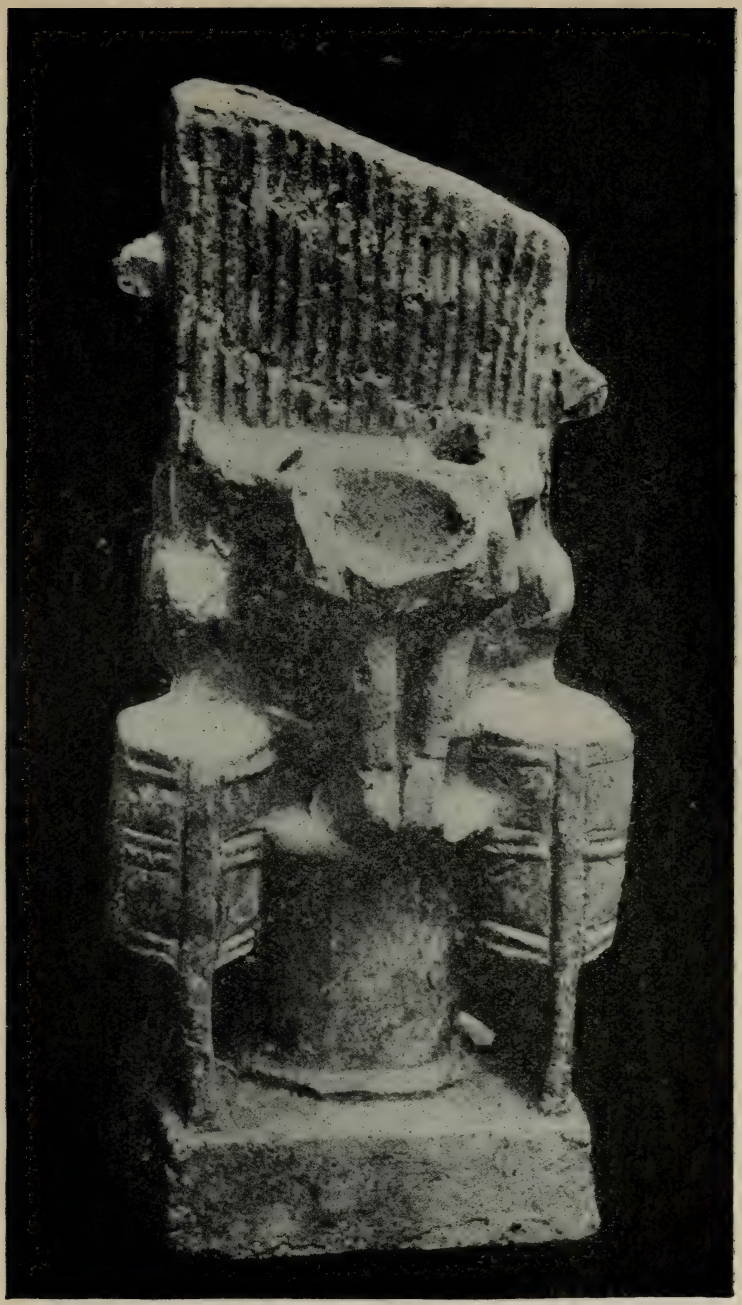


FIG. 82.—ROMAN HYDRAULUS, POTTERY MODEL (BACK VIEW).

some minor particulars it differs from the form in which they knew it, yet it gives us everything necessary to supplement their explanations and to reconstruct the actual instrument. This, thanks to the remains of the Carthage organist, we have been able to do; for though demolished to the waist by the rude hand of time, yet his legs are there, and taking the average stature of the Roman, the whole can be worked out practically to scale. The instrument, when full size, was about 10 feet high and $4\frac{1}{2}$ feet across. The working reproduction for portability is of half-size, and therefore of octave pitch. (See Figs. 83, 84, and 89.)

The instrument stands on a firm base; in the centre is the water-box, shaped like an altar and open at the top (Fig. 85,[1] *k*). On either side are the air-pumps or feeders (*a*), furnished with a wooden plunger (*b*) covered with a soft, prepared skin ("pellibus lanatis" —Vitruvius), and having a central valve (*c*)—copied in the reproduction from that of a Roman fire-engine in the British Museum. The working of these air-pumps differs somewhat from that described by Hero and Vitruvius. The lever here is attached to the *side* of the instrument itself, being centred at *d* (in the pottery model the artist had to put a piece of wood *into* the clay to give this effect, hence the two large holes seen in Fig. 81), and the plunger is *drawn* up. In Hero and Vitruvius the lever is centred on a separate upright fixed in the base, and the plunger is *pushed* up. This necessitated placing the air-inlet on the *top* of the pump,

[1] In Fig. 85 the uppermost parts of the organ are omitted.

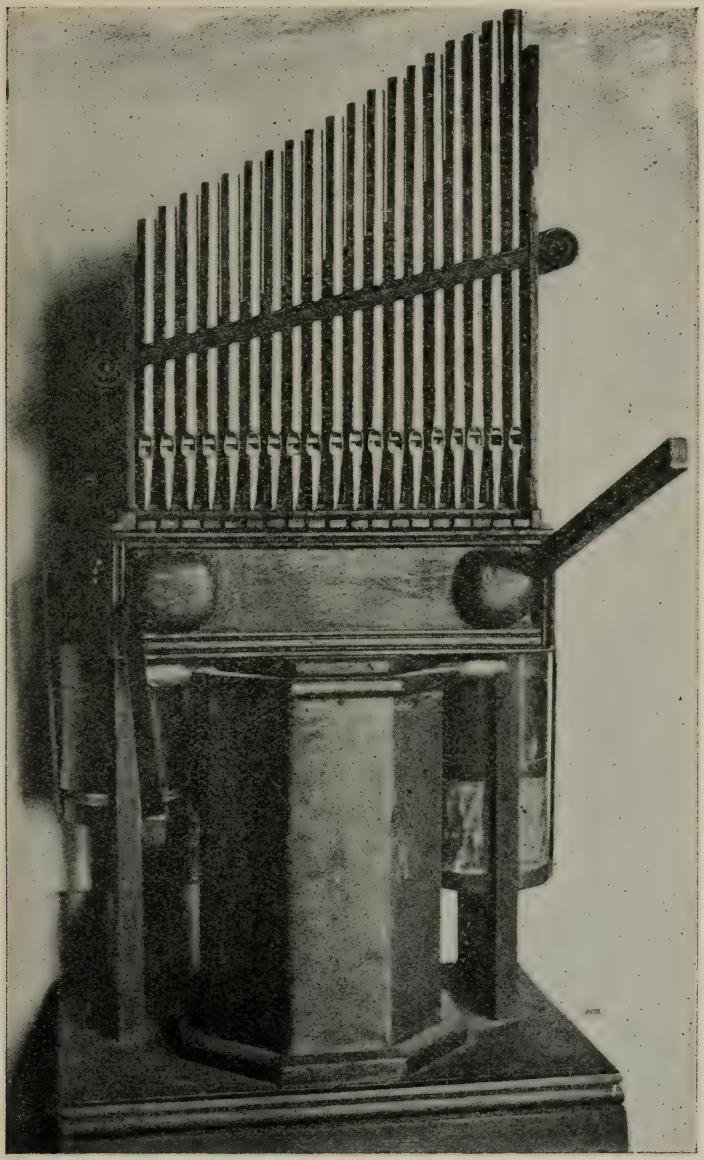


FIG. 83.—HYDRAULUS, WORKING REPRODUCTION (FRONT VIEW).

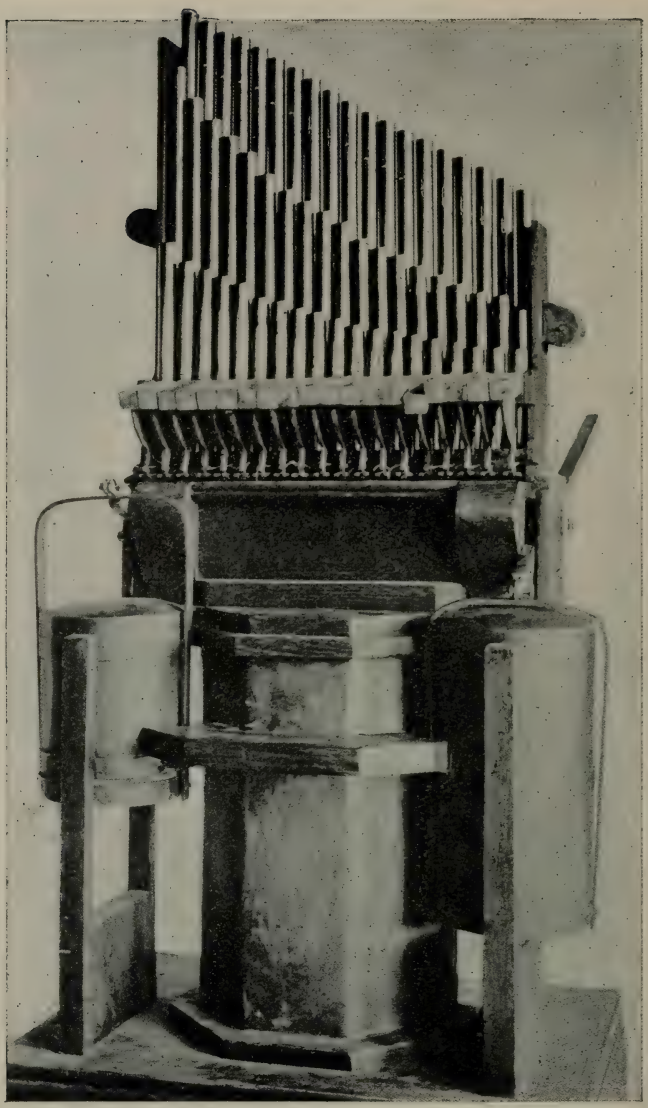


FIG. 84.—HYDRAULUS, WORKING REPRODUCTION (BACK VIEW).

the valve being simply a flat plate of metal in Hero's day, but elaborated in later times into a cymbal-shaped disc with a counterpoise to render it more sensitive. In Vitruvius's description the counterpoise weight takes the shape of a dolphin as appropriate to a water-organ. Inside the water-box (*k*), which is half-filled with water, is an inverted cone (*j*) of peculiar shape, compared by Vitruvius to a "couvre feu" or fire-extinguisher. It is raised off the bottom by little feet, and from the apex a tube (*h*) ascends directly to the wind-chest (*g*), a transverse box lying across the width of the organ. From each of the air-pumps a pipe (*e*) is carried to this wind-chest, and where it enters it, there is another valve (*f*) of the same shape as those in the pumps. The air passes from the pump through the valve (*f*) into the wind-chest; being unable to return owing to the closing of the valve, it passes down the central pipe (*h*) into the inverted cone or "compressor" (*j*), and the water is forced out. The water rises in the water-box (*k*), and by its superincumbent weight subjects the air in the compressor and in the wind-chest above to a heavy pressure. In the reproduction the water rises three and a half inches in the water-box, and that is the full "wind pressure" of the organ. There is no "overblowing," as we know it; for as soon as the compressor is full of air, it bubbles out beneath into the water-box.

On the left-hand side of the wind-chest there is a small passage communicating with a transverse channel (*n*) immediately above, which passes directly under

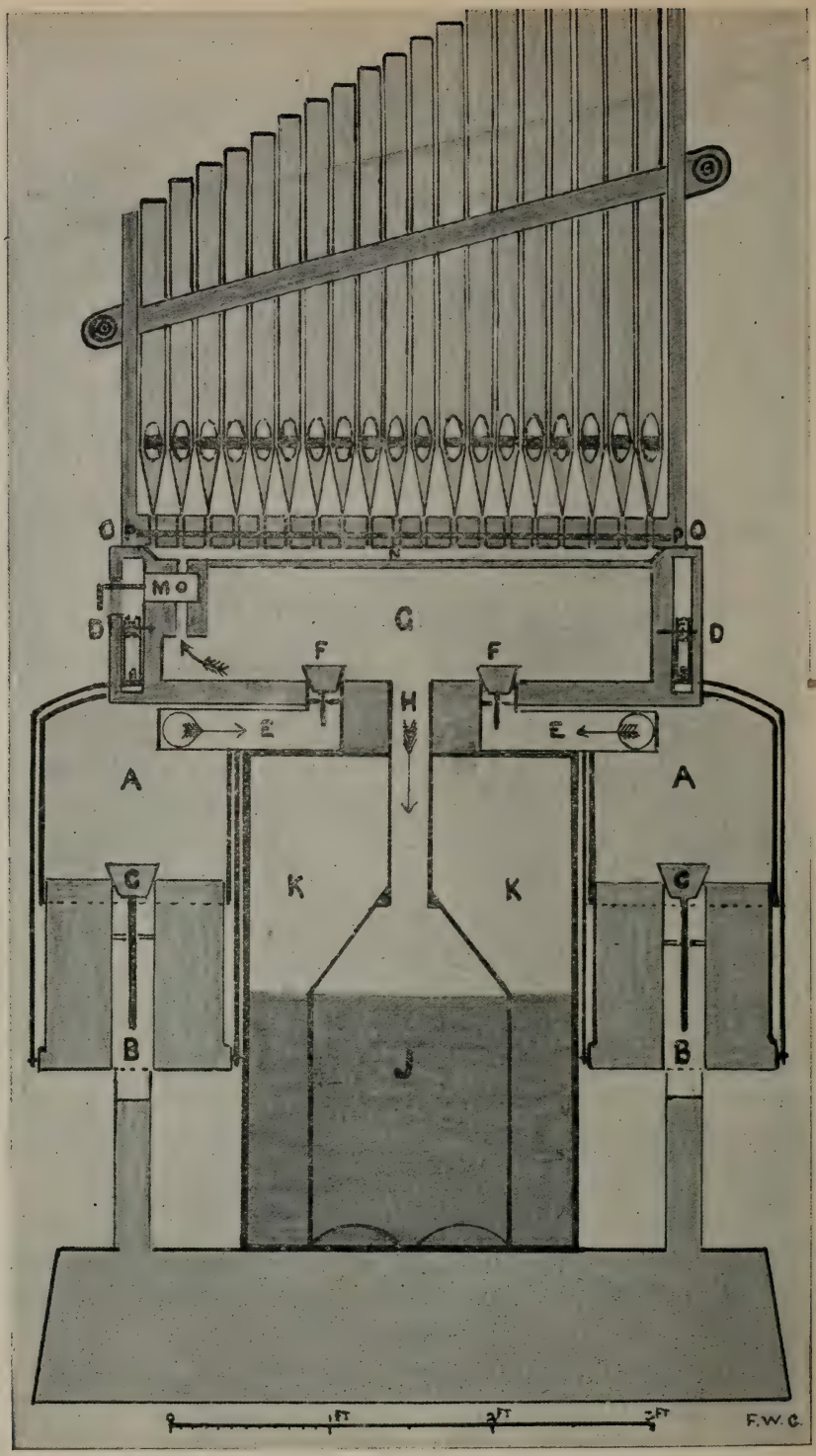


FIG. 85.—HYDRAULUS SHOWING WIND SUPPLY AND WATER PRINCIPLE.

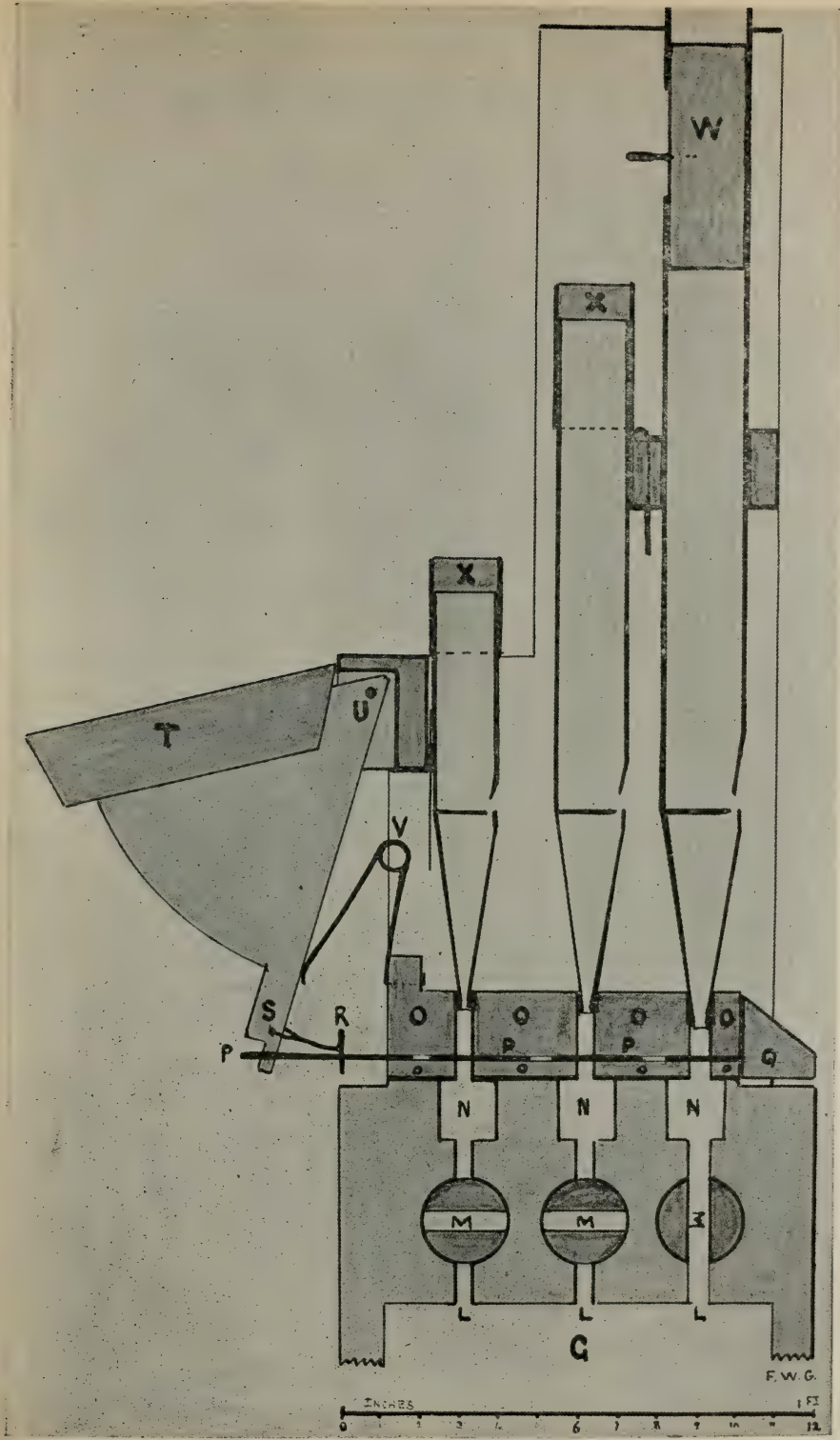


FIG. 86.—HYDRAULUS, ENLARGED SECTION OF KEY MECHANISM AND STOP ACTION.

each row of pipes—according to the number of rows, so many channels. Covering this channel is the so-called "sound-board" (*o*), formed of an upper and a lower board, as minutely described by Vitruvius. Holes are bored from the lower side of the sound-board right through to the upper side, where they are fitted to hold the feet of the pipes. Between the two boards are "well oiled" metal slides (*p*) also pierced with holes corresponding to those in the sound-board; but in their normal position the holes do not coincide, and so the egress of the air is stopped by the flat surface of the slide. (See Fig. 86.) When, however, it is pushed in as far as a regulating pin (*r*) the holes are in line, and the wind acting under the pressure of the water passes up to the pipe and causes it to sound. What the actual form of the mechanism was which Ctesibius adopted to move the slides in and out we do not know. It was, according to Hero, a sort of three-armed lever —one arm centred on a rail, the other attached to the slide, and the third touched by the finger. A horn spring attached by catgut to the slide brought it back to its normal position. Vitruvius speaks of the "pinnæ," which seems to mean some form of centred key, and he says that metal springs were used. However that may be, the Carthage model shows us a perfect keyboard of nineteen keys about eight inches long and two inches wide in the full-sized instrument, and corresponding to the nineteen pipes in each row. (See Fig. 87.) The action of the key which is centred at *u* is clearly shown in Fig. 86. The key and the slide

which is attached to it at *s* by a metal connection are brought back to their normal position by the spring (*v*). The wooden head (*q*) at the end of each slide prevents

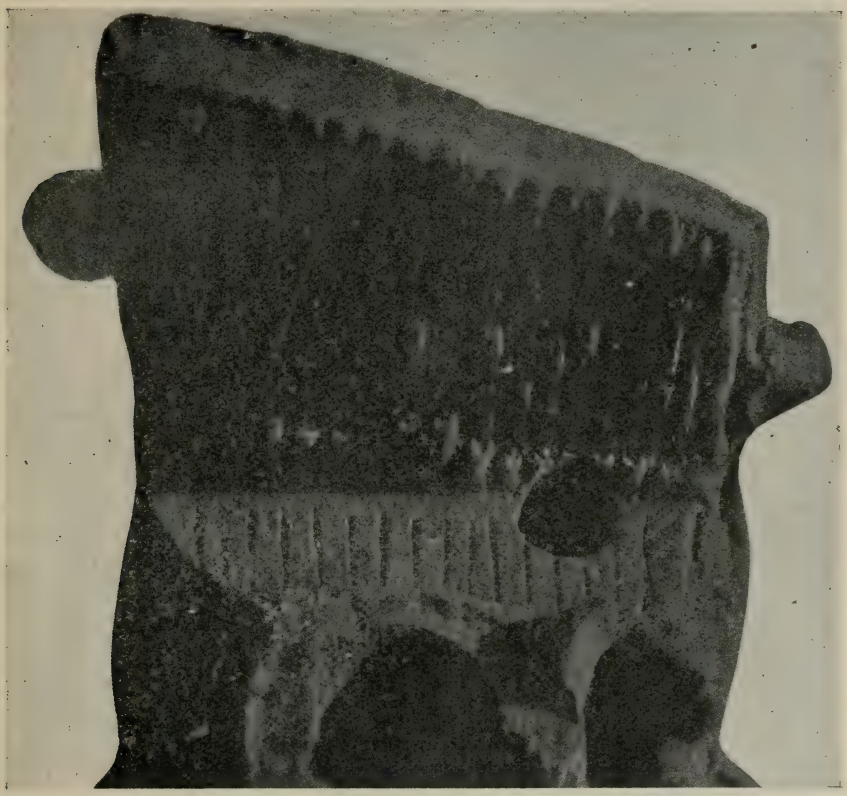


FIG. 87.—ROMAN HYDRAULUS, ENLARGED VIEW OF KEYBOARD.

its passing in too far. Vitruvius mentions the stops ("epitonia") by which the various ranks of pipes were brought into action at will by the admission of the air from the wind-chest (*g*) through the passage (*l*) to

the cross channel (*n*). He says they worked like taps, and the three stops (*m*) here shown are copied from ancient Roman taps. (See Figs. 85 and 86.) In Fig. 86 the right-hand stop is turned to admit the air. The learned writer seems to have known something of half-stops (if we follow Gevaert's suggestion) and to have seen organs with at least four ranks of pipes, but the Carthage specimen only gives three rows, and the stops, of which slight traces are left on one side, run throughout. (Figs. 88 and 89.) The front row of

FIG. 88.—ROMAN HYDRAULUS, SIDE VIEW (LEFT).

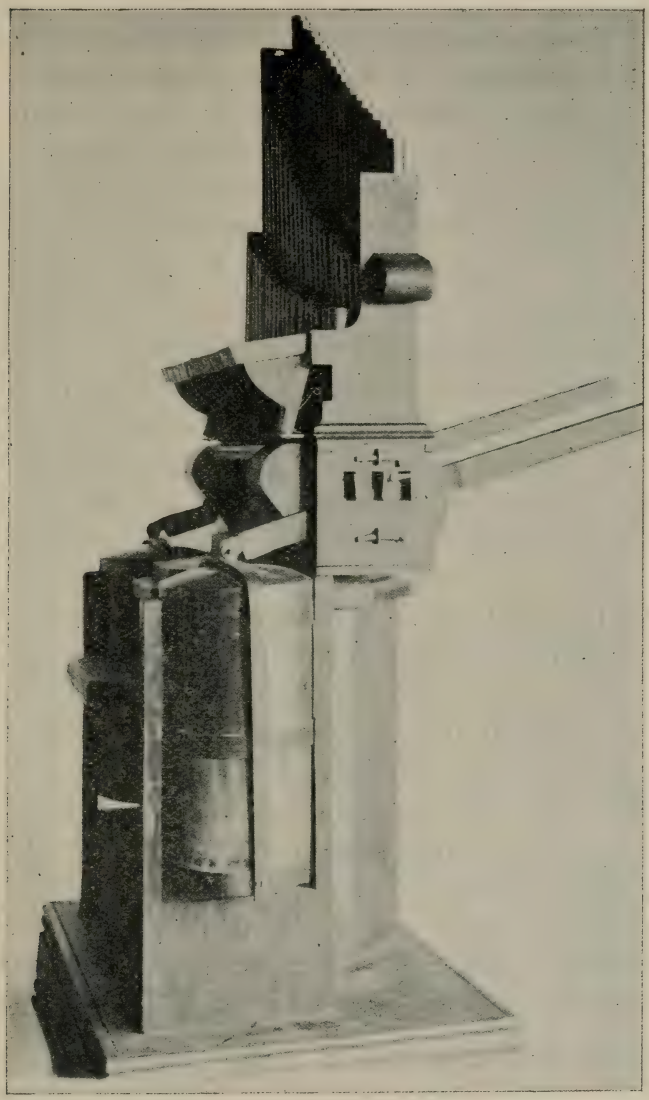


FIG. 89.—HYDRAULUS, WORKING REPRODUCTION, SIDE VIEW (LEFT).

pipes are "stopped pipes," a principle common enough in the ordinary syrinx—the plugs (*w*) can be regulated by means of a pin working in a slot. This slot is shown in some pipes of a small organ found at Pompeii, now in the Museum at Naples. It will be noticed that the other two rows or "ranks" (the octave and super-octave) are open pipes and fitted with tuning rings (*x*), to which both Greeks and Romans were accustomed. (See Fig. 86.)

All the pipes are of the same diameter—a peculiarity also shown in the Pompeian organ just mentioned. This renders the tone of the instrument somewhat unequal, the narrow long pipes being very soft and difficult to voice, while the small pipes are apt to shriek. Before proceeding to the first illustration, a word must be said about the musical scale employed.

What the scale of Ctesibius's organ was we cannot tell, but, fortunately for our present purpose, an anonymous writer of the second century A.D. informs us that in his day the hydraulus-players used six "tropoi" or scales out of the recognized fifteen. They were the Hyperlydian, Hyperiastian, Lydian, Phrygian, Hypolydian, and Hypophrygian—the first and last exactly an octave apart. Taking the "tropos" as identical with our minor scale descending, and adopting Westphal's nomenclature and pitch, these six scales give the following series of notes :—

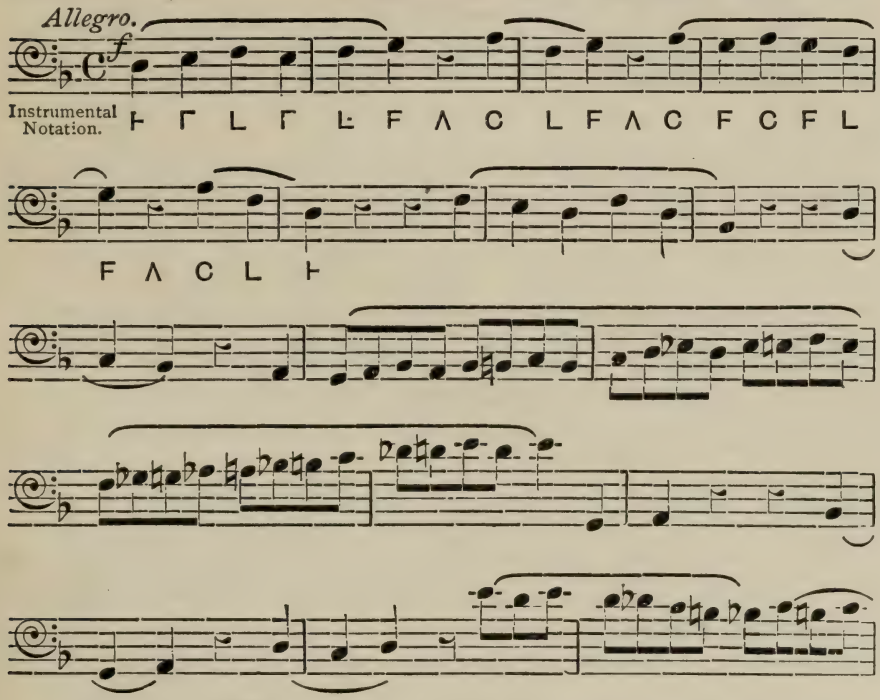
G, A, B♭, B♮, c, d, e♭, e♮, f, f♯, g, g♯, a, b♭, b♮, c′, c♯′, d′, e′.

Nineteen notes for the nineteen keys of the organ

allowing that the Hyperlydian "tropos" was played on the octave stop.[1]

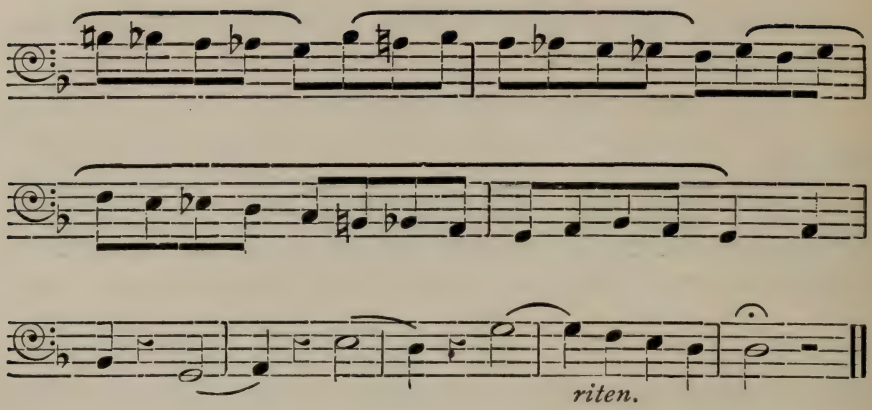
MONODY FOR THE HYDRAULUS.

FINALE. C. F. ABDY WILLIAMS.



[1] Illustration.—For the Hydraulus—A monody founded on rhythmical exercises of the second century A.D. (see *Anonymi Scriptio de Musica*, Ed. Bellermann, pp. 94-95), arranged and played by C. F. Abdy Williams, M.A., Mus. Bac. The closing bars are here given in order to show the possibility of rapid passages on the instrument under the hand of a skilled hydraulist.

For further details of the ancient Greek notation and accompaniment the reader is referred to Mr. C. F. Abdy Williams' *Story of Notation*, "Music Story Series" (Walter Scott Publishing Co.).—F. W. G.



To what uses was the Hydraulus put? First of all it must always have been a melodic instrument, as, owing to its construction, chords (if such were used) are not effective. It was also the instrument of the wealthy, whether private individuals or public bodies. We are told that it was to be found in the luxurious palaces and costly theatres, and at any rate in Imperial days it formed part of the entertainment provided at the great games and shows.

Let me give you a translation from a poet—Cornelius Severus, who lived about the year 28 B.C.—

"At tuneful Triton's bidding the hour sounds, and the confined air triumphant at last causes the struggling mass of water to move; the trumpet (*buccina*), gives forth its long blasts, and the organ (*cortina*), so rich in its varied strains under the master's skill, with liquid sounds makes music for the vast theatre."

This association of the buccina and the hydraulus is

found on a fine mosaic pavement of the time of Hadrian, discovered near Treves, and also on one of the coins of Nero. These coins, and many like them, were struck in honour of the victors of the musical contests, and frequently show the hydraulus with appropriate emblems. Nero himself intended to enter the lists, but circumstances over which he had little control prevented. Petronius in 66 A.D. informs us that the gladiators fought in the arena to the sound of the water-organ. In the Talmud the hydraulus is mentioned, and it is supposed that we have also a reference to the use of the organ in the Temple worship. Perhaps the "magrepha" was an organ (not necessarily hydraulic); others think it was a kettledrum, or a fire-shovel. In the fourth century we read allusions to the costly instruments of the theatre—flutes, enormous lyres, and hydraulic organs.

Optatianus, who very quaintly endeavours to depict the organ of which he sings by the length and arrangement of the lines of the poem, tells us amongst other things that it was "suitable for quick measures and for song," because "the slides are made to move at the slightest touch;" or "it can pour a suitable accompaniment to the smoothly flowing chant—in fact it can unite in metric order and rhythmic beat everything in the world of music."

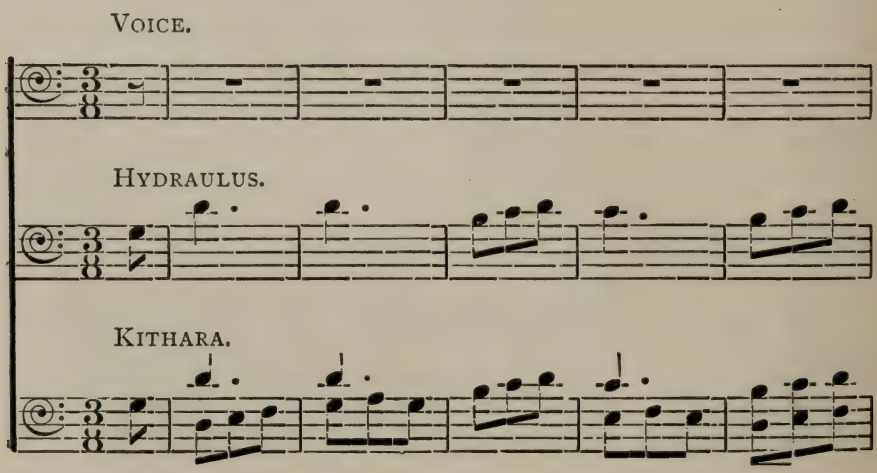
On the point of the "light touch," I may quote the lines of Claudian (also a fourth century poet) as so picturesquely versified by Dr. Busby in his *General History of Music*:—

"With flying fingers as they lightsome bound,
From brazen tubes he draws the pealing sound;
Unnumbered notes the captive ear surprise,
And swell the thunder as his art he plies.
The heavy bar is heaved! the waters wake!
And liquid lapses liquid music make."

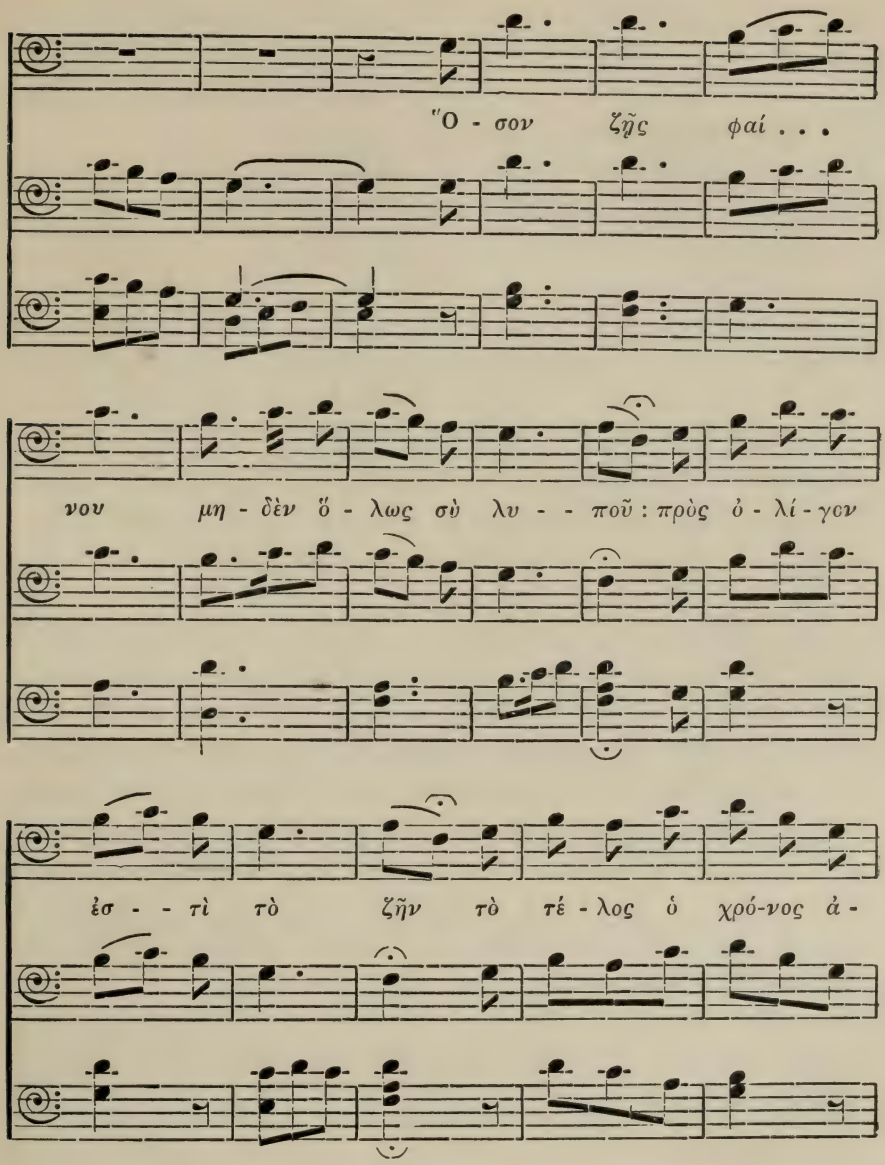
Following the suggestion of a writer already quoted, in the illustrations now to be given there is the combination of hydraulus, voice, and kithara (a special and more artistic form of lyre), and the selection will be confined to extant pieces of Greek or Græco-Roman music written when the hydraulus was in use. The

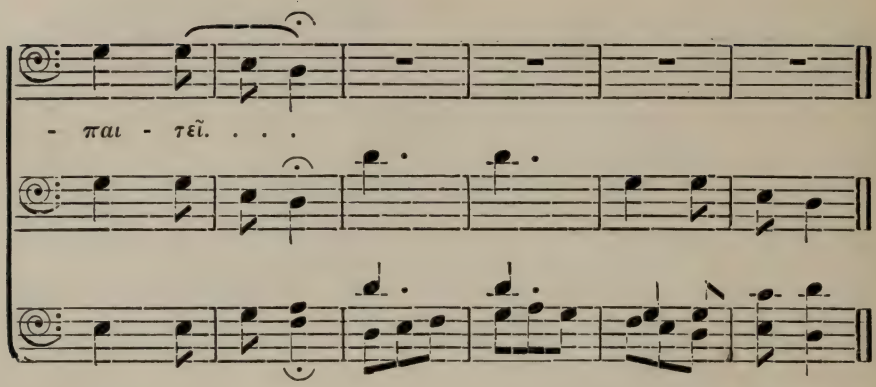
ODE TO CHRONOS (TIME), *c.* 100 A.D.

(From an engraved pillar set up by Seikilos at Tralles, near Ephesus.)



Ancient and Modern Organs





arrangements of the original melodies for the two instruments are due to Mr. Abdy Williams.[1]

II.—The Organ of To-day.

My remarks on the organ of to-day must be confined to a brief comparison with the organ of the ancients as we see it in the hydraulus, though we must not forget that the pneumatic organ was not unknown to them. For those who wish for fuller information of the magnificent instruments which our modern organ-builders have given us, let me refer them to Dr. Hinton's *Treatise*

[1] "Ode to Chronos," words and music from a memorial column found at Tralles, near Ephesus, date *c.* 100 A.D.; "Hymn to Kalliope," "Hymn to Nemesis," words and music of the second century A.D., from MSS. found at Rome, Oxford, Paris, etc. (Translations into modern notation of these hymns will be found, for instance, in Chappell's *History of Music*, Gevaert's *La Musique de l'Antiquité*, vol. i.) Vocalist—J. D. Hoare; hydraulus—Rev. F. W. Galpin; kithara—C. F. Abdy Williams.

on Organ Construction, and C. F. Abdy Williams' *Story of the Organ,* which traverses its history from the earliest times to the present year.

α. The keys and stops in the modern organ are in their action just the reverse of those in the hydraulus. The channels in the sound-board are now made across it, not lengthwise, and the keys, which open "pallets" or hinged valves, admit the wind to each pipe of the same note in every row. The *stops*, on the other hand, are connected *with slides*, which run *lengthwise*, and not across, as in the water-organ.

β. We are proud of our keyboard instruments—our five-manual organs; and if you consult some of the most recent authorities, you will read that the keyboard is supposed to have been invented about the twelfth century. "At first the keys were very clumsy, and the fist had to be employed." We are all right *now,* but 2000 years ago the Roman musicians were enjoying the light touch of the hydraulus keyboard.

γ. Again I go to works of reference—"Stops to silence some of the rows of pipes were first employed in the fifteenth century." Yet Roman organists, as we have seen and heard, knew how to make effective use of stops.

δ. About 200 B.C. Philo of Byzantium tells us that "the bronze bellows of the hydraulus sent the wind into an *air reservoir* immersed in water." Till well into the eighteenth century of our era the *large* organs in our churches possessed *no* air reservoir, and depended on a multiplication of little foot or hand bellows for the

regular wind supply. Though a crude form of reservoir was used for small organs in the seventeenth century, it was Cumming, an Englishman, who in 1762 put into our large instruments that which we now consider so essential a part. Philo would not have considered this a new idea.

I do not mean to maintain that the hydraulus can in any degree approximate to the organ of to-day. It would be foolish to do so, and also ungrateful to those ingenious mechanicians and musicians who have brought this noble instrument to so marvellous a perfection.

The fatal objection to the water pressure is that it varies too greatly. The position of the pipes on the long channel permits an amount of "robbing" which is very hard to counteract and materially prevents the use of chords. Nor do I think that in our northern climes the use of water could have ever been popular, for on one occasion some three winters ago I found the hydraulus quite unplayable. In the water-box was one solid lump of ice.

Partly for these reasons, and chiefly perhaps because the Hydraulus was so closely associated with the fearful orgies of pagan Rome, the Christian Church avoided it, and by the seventh century all *detailed* knowledge of its construction had practically disappeared—at any rate in Western Europe; and now we regard as a curiosity what was once an instrument practised by the masters of music and admired by thousands of enthusiastic listeners.

THE REGAL AND ITS SUCCESSORS: THE HARMONICA.

By T. L. SOUTHGATE.

The Reed and its uses. Vibrating Plates.

Illustrations.

THE REGAL ...	(*a*) "A Poynte"	*J. Shepherd*
	(*b*) "An Ayre"	*John Bull*
CONCERTINA TYPE	"Fantasia," for Treble Æola	*G. Regondi*
	"Recit. and Theme," for Bass Æola	*J. C. Ward*
	"Minuet," for Double-Bass Æola	*J. C. Ward*
AMERICAN ORGAN	Song—"I will extol Thee" (*Eli*)	*M. Costa*
	Miss MAUDE WILLBY.	
	Introduction and Pastoral in D	*Sir John Stainer*
	Voluntary in G ...	*Sir Frederick Bridge*
CLARINETTA ...	Song—"A Bird sat in an Elder-tree"	*Spohr*
	Miss MAUDE WILLBY.	
	"Romance"	*H. Stiehl*
MUSTEL ORGAN ...	(*a*) "Aspiration Réligieuse" ...	*Guilmant*
	(*b*) "Symphonie Gothique"	*B. Godard*
METALLAPHONE ...	"Réverie" (Adaptation)	*Rosellen*
KEYED HARMONICA	Bell Melody	*S. Jeffries*
	Glockenspiel piece	*Mozart*
TYPOPHONE ...	"Choralia"	*B. Tours*
	"Cradle Song"	*J. Kinross*

Vocalist—Miss MAUDE WILLBY, I.S.M.; the Æolas and Metallaphone—Mr. JOHN C. WARD; American Organ—Mr. J. C. LONG, Mus. Bac.; Mustel Organ—Mons. JOSEPH BIZET; Regal, Clarinetta, and Typophone—the Lecturer.

English Music

THIS afternoon I am set down to speak to you, first on the use of the Reed in connection with the keyboard instruments of music, and then on the employment, for musical purposes, of Vibrating Plates and bars of metal.

In the Lecture Mr. Blaikley delivered on Saturday last, he showed just what the reed was, glanced at its historical derivation, and briefly explained its action when attached to tubes, which by its potent agency became converted into the oboe, cor anglais, clarinet, saxaphone, or bassoon ; it is therefore unnecessary for me to deal at any length with the scientific side of the subject, or to explain why a vibrating reed gives forth a musical note. At the same time there may be some here who did not enjoy the advantage of listening to Mr. Blaikley's Lecture, and as I want you clearly to grasp the action of the reed and perceive what its mission is, please pardon me if I try to make this clear to you before dealing with its use in musical instruments.

As you have been told by several of those who have lately addressed you, the desire of the Court of our Musicians' Company and the intent of our Music Committee is to show to those who come to these Lectures just what progress has been made in the Art of music, and in the development of our instruments, since the granting of the last charter to the Guild three hundred years ago. But in the case of the regal, an ancient keyboard instrument, the tones of which are derived from the vibrations of reeds set in motion by wind under

pressure, you will very naturally desire to know when this was first done, and what constitutes the difference between this instrument and the group of reed tubes blown by the lips of the performer. And you may ask what is the derivation of the particular reeds employed in the keyboard instruments? how came they to be separated from their ancient agency of the human breath? and who adapted them to the uses to which they are put in the instruments of to-day?

First permit me to say a few words on the historical side of this interesting matter. Mr. Blaikley has told us of the simple device by which thousands of years ago boys made for themselves what is surely the most simple of musical instruments—a stem of straw in which a slight cut is made some little distance from the end, and then slit along laterally for a short space, leaving what stands for a tongue. Now, tongues are made to move up and down, but the little tongue cut in a stem of straw vibrates according to an acoustic law depending on its length. I want you to bear in mind that the shorter the tongue the quicker it vibrates; consequently its note is determined by its length. You will readily grasp this principle—it is an important one. The reed or tongue is deflected under a pressure of air, but remember that it is elastic—there is some spring in it; after the momentary deflection this elasticity causes it to return to its normal position, then the wind pressure deflects it again. Thus you have a series of movements setting it in rapid vibration; it beats the air, causing the sound waves created to emit a musical

note. These are the acoustic conditions which govern all reeds.

Here is a specimen of such a tiny straw pipe, with its reed and a few holes for the fingers. Virgil mentions it—"Silvestrem tenui musam meditaris *avenâ*." Horace, Ovid, and the Pastoral poets speak of it, sometimes under the name *stipula;* and Shakespeare says—"When shepherd's pipe on oaten straw, and many larks are ploughmen's clocks." I mention all this to let you see how old this simple melody pipe is.

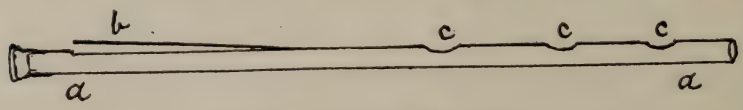


FIG. 90.—STRAW REED PIPE.

There are three forms of reeds used in musical instruments—a single free reed, a striking reed, and a double reed. The phenomenon of their sound production is identical. I hope I have made this sufficiently clear for future reference in speaking of the first two types we are to consider. I do not deal with the double reed which we find in the oboe, cor anglais, bassoon, and double bassoon; that has no place in the scheme of the keyboard instruments.

Now that I have explained the principle of the vibrating reed, before passing to its adaptation in the various instruments before you, let me show you a specimen of the reed the Egyptians used some thousands of years ago. Here is one taken out of a tomb by Professor Flinders Petrie in one of his excavations.

It is certainly three thousand or more years old, yet it may still be made to speak, though this is uncertain. It is probably made from the Arundo Donax, which still grows on the banks of the Nile, and is fashioned just in the way in which I described the Greek and Roman peasant boys and shepherds made their little "oaten pipe," which has been shown you. I have fitted it into a tube to let you hear an old-world sound, which—who can tell?—may have fallen on the ears of Pharaoh himself. [A small pipe with the reed fastened in was here blown.] Yes, Egypt, the mother, I believe, of all arts and sciences, that ancient land, gave us the reed, as she did our Western scale of sounds, as well as the beginnings of *all* the musical instruments.

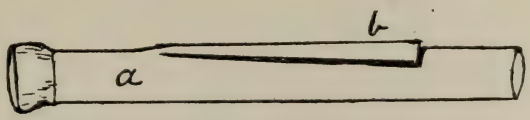


FIG. 91.—EGYPTIAN REED FOR PIPE.

The paintings in the Egyptian tombs, the many representations on Greek vases and Roman gems, tell us in clear language how common was the use of reed instruments among those old peoples. The making of reeds for the various pipes used by the Greeks and Romans—*αὐλὸς* and *tibia*—was a cultivated art. The *γλῶσσα* or *glotta* is carefully described by Porphyry in his commentary on Claudius Ptolemy; he gives directions for selecting the wood, and he warns the performer to moisten his reed before performing on it—just as players do now.

But, you may ask, was the reed ever used on a keyboard instrument? No one has ever yet, I believe, asserted this; but, from some late re-studies on the music of the ancients, I am bold enough to stand here and say, Yes! Mr. Galpin delivered a lecture (*q.v.*) of singular interest on the Water Organ of the ancients. This instrument he had built after long thought and consideration of the text of Hero and Vitruvius, the old Greek and Latin writers on the organ, aided by the recent fortunate find of a terra-cotta model at Carthage. The exact construction of this organ has been a matter of dispute among musical historians for centuries. I for one believed that these instruments had only sliders moved by the player to let the wind into the pipes, that they did not possess "keys," and that the term *pennæ* or *pinnæ,* used by the old writers, meant something else. The Carthage model has shown me I was wrong. I feel now pretty sure they had keys. Certainly they had what these authors call γλῶσσόκομον underneath the pipes. Now, the translation of that word is a "tongue-box." What tongue? I believe that a reed was fitted to the pipes, and this box was the receptacle that contained the vibrating tongue. *En passant,* may I say that this Greek expression is the word used in the translation of the passage in the Bible where we are told that Judas was a thief and kept the "bag." I have wondered, was this man an outcast musician who still retained the box he used to keep the reeds of his pipes in to preserve them from injury—as the oboe-players do to-day? Or the term may have in course of

time become a common appellation for any convenient little receptacle, such as a money-box. However that may be, γλῶσσα means a tongue, and when we find the word used in connection with organ pipes, the thought flashes across one's mind, Why, these people must have had reed pipes not very different from those we find in modern organs!

Another consideration, and then I must jump across the centuries and talk of what you see before you. There are a large number of references to the effects of the ancient organ in the classics. I need not stay to quote from these, but in passing may call attention to the fact that in the famous epigram on the organ written by the Emperor Julian, A.D. 360, he distinctly says that the pipes are (to English it) "brazen reeds"—made of metal (?); and then in connection with these he uses the word "δόνακων," the very material used by the pipe-players for making the wooden reeds for their instruments.

Then, a later writer, Cassiodorus, in his exposition of the 150th Psalm speaking of the organ, says "*Linguis quibusdam ligneis ab interiore parte construitur*" (*i.e.*, constructed with wooden tongues in its interior part). These are remarkable expressions, and it seems to me their significance has hitherto escaped the attention of those writing on the ancient organ. One more observation and I shall pass on to the use of the reed in the Regal. It has often struck me in the description given of the ancient organ how its enormous power and far-reaching volume of tone is dwelt upon. We know

what flue pipes, the descendants of the open *nay* of the Egyptians, can do. Some of you have heard these played by Mr. Finn at the commencement of his Lecture on the Flute; they are soft and sweet. One must make allowance for a certain exaggeration and hyperbole in the laudation of past times by writers gifted with perhaps more imagination and romance than obtain generally now; but in this case of the ancient organ, substitute coarse wooden reeds (such as we get in the modern bagpipes) for soft flue pipes with a whistle-head, and then the strident power of the old organ can in a measure be explained. I believe they inserted *vibrating reeds* in the bottom of their open pipes, just as they were in the habit of doing to their mouth pipes. If this was so, then the reed was used in a keyboard instrument quite two thousand years ago. Let me mention that besides the use of the cane reed in our orchestral instruments of to-day, in the Paris Exposition of 1834 there was shown an instrument of the harmonium tribe, termed Terpodian; this has vibrating tongues of wood.

One bagpipe is too much for some unsympathetic persons (unless distance lends enchantment to the hearing). Put the instrument's "chanter" with its strong wooden reed upon each separate key of the organ, and well might the volume of tone produced be termed brazen, strident, powerful enough to be heard miles off, as is related of some of the ancient organs.

Now we are free to deal with the Regals, examples of

which are in this Exhibition. Though once so common in this country, they are now very rare. Time, the consumer of all things, and the ravages of the Cromwellians have left us very few examples. There are many of these instruments still existing abroad. I remember to have seen in the Germanic Museum at Nuremberg quite half a dozen, and almost as many at Saltzberg Museum. Prior to the Puritan times it was quite common to find the instrument listed in the inventories of dead persons; a pair of regals often figures in old wills as a bequest to some one. In the inventory of Henry VIII.'s musical instruments we find no fewer than thirteen pairs of single regals, and five pairs of double regals—*i.e.*, having two reeds to each note. In the particulars of the musical establishments of the Household and the Chapel Royal during the reign of Edward VI. (wherein we obtain a glance at the royal music of the period, with the names of the players, their instruments, and salaries) are listed—"William Breton, organ-maker, £20; and William Treforer, regal-maker, £20." The same salary—quite a large sum in those days—was continued to these two craftsmen in Elizabeth's time. We may gather from this that the regal was regarded alike necessary and important as was the organ. Later on the "rigall-maker" was to have a salary of ten pounds a year. Down to the time of the Georges the person who had to look after the organ at the Chapel Royal was termed "Tuner of the Regals," although the instrument had long dropped out of use. Bernard Gates, who died 1773, was the last so styled.

The question has been asked, why the instrument is so called? A difficult question to answer. I have shown you that the principle of the vibrating reed was well known to the ancients, and that there is little doubt it was early adapted for use on a keyboard instrument. The Romans must have used it, and one's thoughts naturally turn to the Latin *Regalis—i.e.*, something important, kingly, and royal. Sir Henry Spelman, writing about the date of our charter, says (I translate from the Latin)—"The instrument called Regal, or Rigabello, was used in the churches in Venice before the organ, which to-day has usurped its place." The monk Mersennus, in his splendid work *Harmonie Universelle, circa* 1650, says—"The word is now applied to a Vox Humana stop on the organ." Walther, an early German writer, presumes that its inventor presented an example to a king, hence *"Regale quasi dignum rege, Regium vel regale opus"* (a royal work worthy of a king). You will find the instrument drawn and described in Sebastian Virdung, 1511; also by Luscinius; by Martin Agricola, 1545; and by Michael Prætorius in his *Syntagma,* 1618 (all books in our Exhibition). Fig. 92 shows the drawing from the fine work of Prætorius.

I am afraid nothing can be added to this question of nomenclature, but side-lights are thrown upon the instrument by the observation of Castil Blaze in his French Dictionary of 1821, who describes it as "The oldest of all the organ stops; its pipes were very short." And Lichtenthal, in his valuable Italian *Dizionario della*

Musica, says that the tongues of the regal were anciently composed of wooden reeds of cane. Both

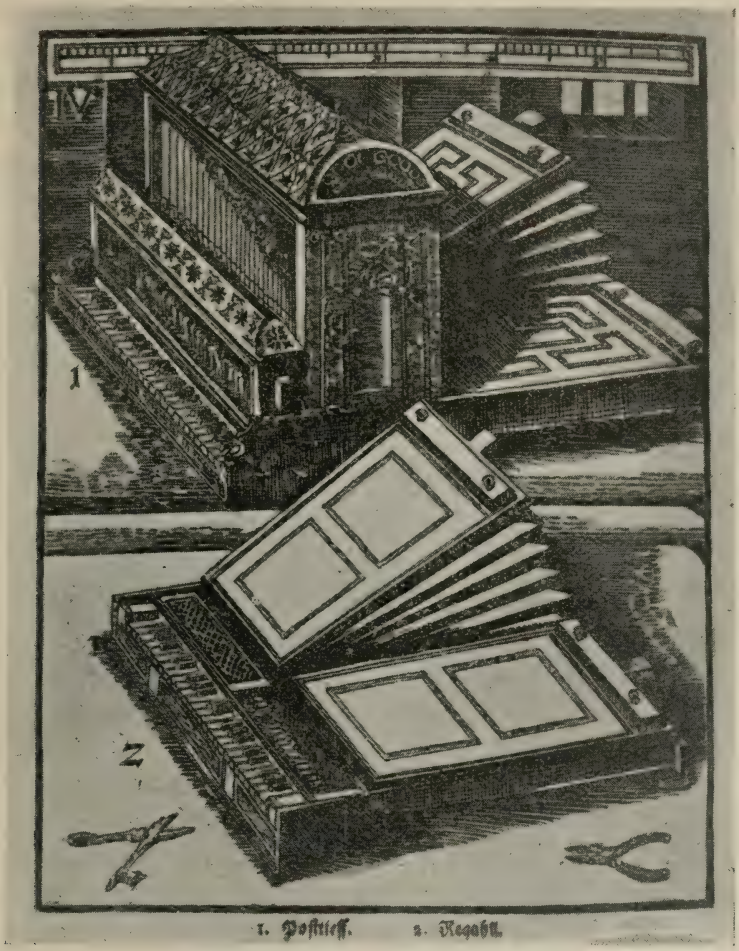


FIG. 92.—REGAL, FROM PRÆTORIUS.

these statements tell us something of importance. My impression is that about the thirteenth, or not later than

the fourteenth century, it was perceived how useful it would be to take these reeds in their little pipes from the organ sound-board and set them up over a key-board of their own. The new independent instrument must have soon leaped into popularity, for they were common in our churches, in the great houses in England for domestic purposes, as well as on the Continent, where, when some religious procession was in progress, like the convenient little portative organ we so often see in old pictures, the regal was carried, and occasionally set down on a stool for the performer to play.

FIG. 93.—REGAL, FROM "STORY OF THE ORGAN.

In Dr. C. W. Pearce's *Notes on old London Churches* we find an interesting account of the use of the instrument in connection with that very ancient Church of St. Peter's upon Cornhill (said by old Stow in his *Survey of London* to have been founded by Lucius, our first Christian king, A.D. 179). In the

Churchwardens' Accounts for 1548-49 appears these items:—"Paid for borrowing a pair of regalls, 5s. For carriage of them to and fro, 1s. 2d. For blowing the regalls, 2d. For playing the regalls to the conduit when the King came, 1s." Probably this referred to some civic function when advantage was taken of the opening of a fresh water supply to get the king into the City, and make a brave show and feast, combined with some brief religious service, the regal being used to sustain the voices of the priest and choir. The reed stops in Germany are still often called "Regal-werke," especially the Vox Humana. Mendel, in his *Lexicon der Tonkunst,* says the name is applied to a dozen or more instruments having no connection with the regal proper as we understand the term.

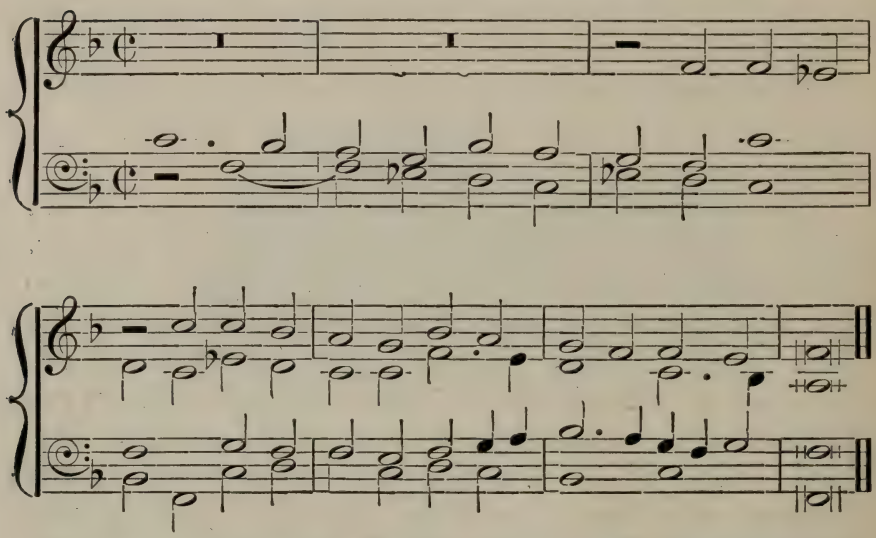
The specimen I shall play upon is lent by Rev. F. W. Galpin from his rich collection of musical instruments. It is a most interesting example of the type known as the Bible-regal, a quaint conceit of our ancestors; its date is about 1620. You will perceive it can be unfastened in the middle, and when the two bellows are folded back it resembles a large book, *Biblia.* The keyboard is separate, and has to be adjusted to the bellows; this also can be folded in half, so you see what a convenient little instrument it was to carry about. Its tone sounds strange to our ears—we have certainly improved on that. I may mention that "the regale" was included in the score of Peri's opera of *Eurydice,* produced in 1600 (a copy is in the hall); Apollo, when he sang, was accompanied on the regal—an early

attempt to give a sort of colour-tone to his utterances. Such an orchestral device was afterwards employed by Spontini, Mozart, Meyerbeer, Wagner, and other opera composers.

The first little piece I shall play is a severe example of a few bars of ancient counterpoint of about 1550.

POYNTE FOR THE REGALLES.

JOHN SHEPHERD, Mus.D. Oxon (1554),
Org. Magd. Coll., Oxf.

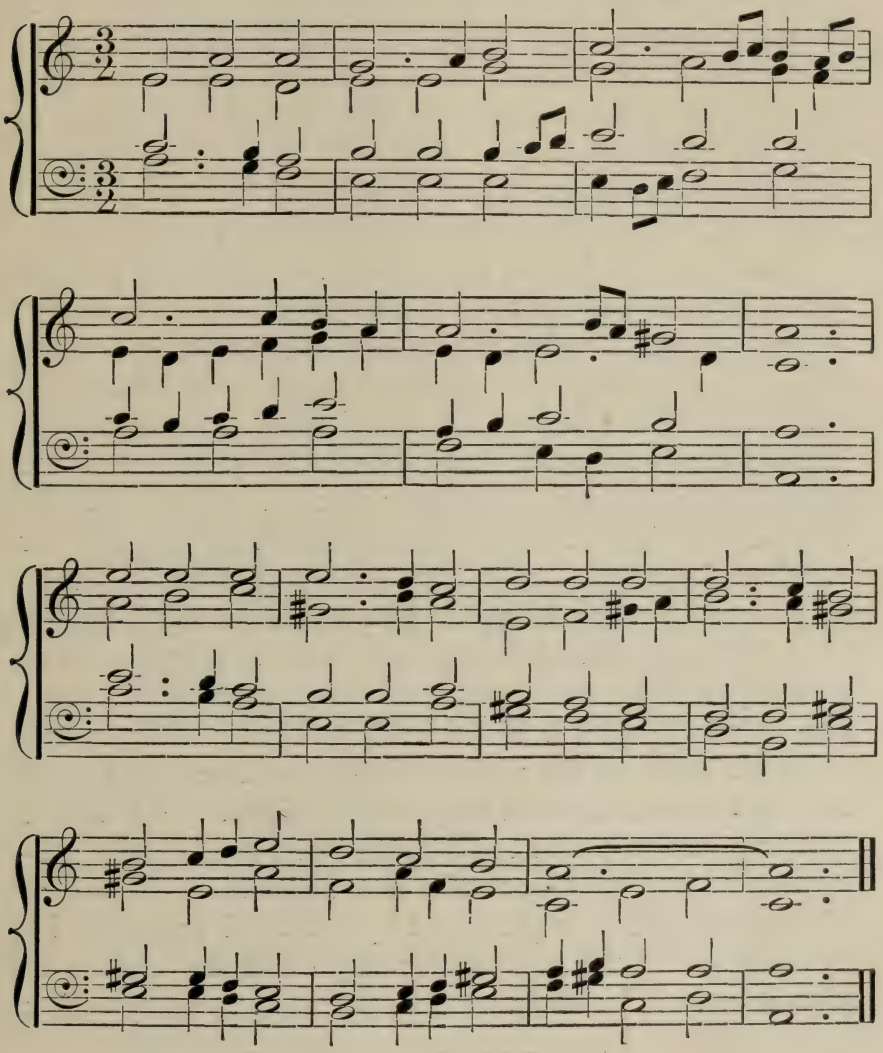


The second I have chosen for you to hear is claimed to be the origin from which "God save the King" was adapted. It is by our notable composer, Dr. John Bull, the first Gresham Professor; it was found in a manuscript book by the late William Chappell, a member of our Company, who copied it down for reference.

Regal and its Successors

AYRE.

Dr. John Bull.



The book belonged to Dr. Pepusch; it has since been destroyed.[1]

Before going on to the next group of instruments which can claim the regal as their precursor, let me mention that in the keyboard-instrument room there is a most beautiful, carved old organ belonging to Mr. W. H. Head, on which can be seen at the back a mounted regal stop. The vibrators of this are of brass; there are also two flue stops on the organ.

The reed used in the regal and in our modern organ pipes, like that of the ancient flute of the Egyptians and of our present clarinet, is a striking or beating reed. This means that it is so fastened as to stand just above the slit or orifice in the pipe with which it is connected. The breath of the performer or the wind pressure of the organ bellows brings this down to the opening, then its natural elasticity asserts itself, and it flies back for another impulse. The note it gives forth depends upon its vibrating length. We can control this, and so tune the reed to the exact note required by means of a wire pressing on the reed, and allowing it to vibrate only for the length it is free. There is no difference in principle between the action of the reed of the old regal and that of the modern organ reed pipes. In the case of our present organ reed pipes, the tube is of a proportionate length to contain a column of air synchronizing with the note produced by the reed or one of its overtones. In the reed of the regal the short piece of pipe is intended merely to hold the reed in its position

[1] Here these pieces were played.

for the wind to actuate. Here is the regal arrangement:—

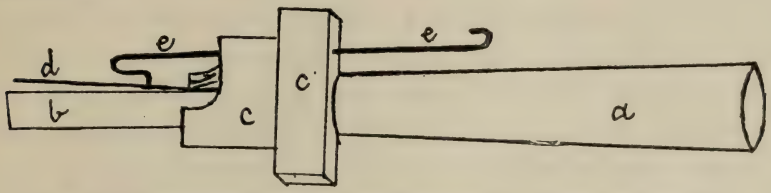


FIG. 94.—DIAGRAM SHOWING ARRANGEMENT OF REED FOR REGAL.

a, with its prolongation *b* is the short pipe; *cc* is a socket in which it is set; *d* is the brass reed; *ee* the tuning wire, the end of which presses on the reed and prevents its vibrating further.

In all the other instruments I am going to submit to you a different principle obtains. They are constructed with free reeds riveted over and working in a matrix. The little tongue no longer strikes against the flat edge of the orifice and then rebounds, but it fits the slit easily; so, on the pressure of the wind it passes through

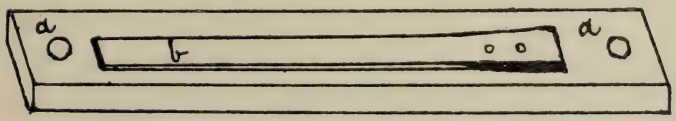


FIG. 95.—DIAGRAM SHOWING HARMONIUM' FREE REED.

aa is the matrix on which the brass tongue *b* is riveted, and this vibrates in a longitudinal slit.

this slit till its natural elasticity brings it back again, thus it vibrates rapidly to and fro. No tuning-wire is used to control its length, but this brass reed is made as nearly as possible the right size; it is tuned by means of filing at its free end to sharpen the pitch, and at the shoulder, which leaves the metal thinner and flattens the note.

Whether, or not, the substitution of a metal reed or tongue has been copied from the ancient Chinese "cheng," brought over to Europe about the fifteenth century by some Jesuit missionaries, as has been asserted, cannot be determined. For instruments in which the reed is not in the mouth of the performer, as the oboe, clarinet, etc., a metal substitute for the ancient wooden reed is for many reasons undoubtedly preferable. The brass reed is first said to have been used by George Pole, an organ-builder of Nuremberg, about 1540; but there is no evidence of this. Fig. 96 is a specimen of a delicate free reed of wood used in a Chinese toy to attract the birds.

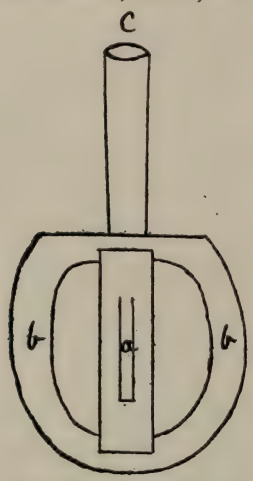


FIG. 96. — DIAGRAM SHOWING FREE REED OF WOOD.

a is the reed; *bb*, the sides of the bowl-shaped chamber; *c*, a tube to blow into this case.

The Cheng or mouth organ of the Chinese and Japanese, furnished with small brass free vibrators set in pipes, is of great antiquity. Under the name of "Heem" it is used in Burma and Siam in the Confucian worship. I possess a specimen; it has six pipes united on a gourd; it came from Sarawak.

The convenience of the reed method of evoking a definite musical note must ever have been present to the minds of inventors of musical instruments. I would first direct your attention to a group which commenced with the so-called accordion—there is a specimen in the next room—and then went on to the concertina, a

cheap instrument on which a new type of finger keyboard was introduced. This has been made in hundreds of thousands in Germany and widely exported. The German concertina is admittedly an inferior instrument. Unlike our English production, it is not planned to give the same note with the key down both by compressing and drawing out the bellows—that would cost too much to be compatible with German cheapness; still, we need not affect to be so superior that we must sneer at the thing. I believe it does give a measure of enjoyment to some of our hard-working people; it is better for them to listen or to dance to a German concertina than to hear no music at all. In time they will learn to like something better. The accordion has been used by Tschaïkovsky. In his "Second Orchestral Suite," Op. 53, he employed four accordions in the Scherzo, which he says he has introduced to swell the volume of tone.

In the biography of Abbé Vogler it is said that the first to use a free reed, unaccompanied by a pipe, was an organ-builder named Kissnik, at St. Petersburg, as early as 1780. I mention this, but attach no credence to the statement. The accordion is stated to have been invented by Demian of Vienna, in 1829. It was a little hand-instrument on which a melody could be played, accompanied by simple chords of the tonic or dominant; the same key sounded two different notes—one in expanding, the other in compressing the bellows. The German concertina was certainly an invention, and it led the way for something much better. In June 1829 a

distinguished Englishman, Sir Charles Wheatstone, the inventor of the electric telegraph, took out a patent for the concertina. But before dealing with the concertina I should like you to see and hear an earlier invention of Wheatstone, which he called the Sym-

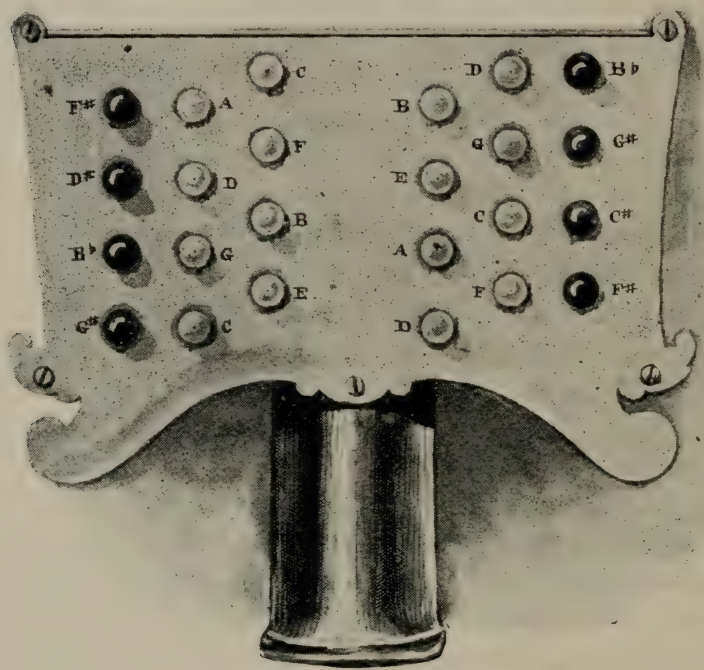


FIG. 97.—SYMPHONIUM REGAL.

phonium. This seems to be the first type of the popular so-called mouth organ now so largely imported from Germany. It is played by being blown into through an ivory mouthpiece at the back; in front are keys for the fingers similar to those of the present concertina. I believe there are only two of these quaint little things

in existence.[1] Wheatstone's concertina was an artistic instrument of a very different type to the Austrian production. Its shape was hexagonal, with a keyboard worked by studs on both ends of the bellows; its action was double, the same note being produced both on drawing and compressing the bellows. Owing to the acoustic laws governing the vibration of free reeds, it could be played with perfect expression, *pianos* or *fortes* being obtained simply by varying the pressure of the wind. This made it an instrument for an artist to play upon, and it so happened that three remarkable men came to the front and performed on it concertos with the orchestra. Sonatas and quite ambitious concerted music, specially written for the instrument by Molique, Sir George Macfarren, Messrs. George Case, Silas, Giulio Regondi, and Richard Blagrove, showed what the instrument was capable of doing in classical music; their fine playing and influence did much to cause the concertina to be regarded with respect by musicians. They were made in sets of four, just as was done in old times with the viol, recorder, and cornet families, so part-music was available for the players.

The Æola, which is made by the present representatives of the old Wheatstone firm, is the latest development of the concertina free-reed instrument. An alteration has been made in the shape of the bellows. I may mention that the way in which the wind is delivered to, and conducted away from the vibrating

[1] Mr. John C. Ward here played an air on the instrument.

reeds materially affects the quality of the tone of the free reed. Then the vibrators are of steel; this ensures a purity and smoothness of tone the old type of instruments never possessed. One would be glad to see this beautiful portable instrument more widely known and accepted.[1]

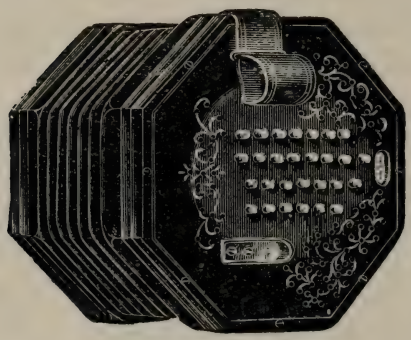


FIG. 98.—ÆOLA.

With the year 1810 commenced the career of the modern free-reed keyboard instruments. Grenié of Paris then built the first instrument on that principle; it was called "Orgue Expressif," a name it still bears in France, though we adhere to the word "Harmonium." The Frenchman had grasped the very important fact that, by increasing the pressure of the wind the amplitude of the vibrations of the reed could be increased, and consequently the tone made louder at the will of the player on any note or chord he pleased; *per contra,* by diminishing the pressure the tone could be softened to a whisper. Moreover, besides this *crescendo* and *diminuendo* (obtained, it should be observed, only when the Expression stop is drawn, the bellows proper not being then in use) *accent*, the pulsating life-blood of music, could be obtained. One cannot get such effects

[1] Mr. John C. Ward played on different instruments of the set three short pieces, to show what the tone is, and their artistic capabilities.

even on the organ proper, for whereas the vibrations of a free reed are isochronous—*i.e.*, always of the same number per second of time according to the exact length of the reed—in the case of the flue organ-pipes, overblowing produces quite a different note—no dynamic expression is available on that instrument. So the term "Orgue Expressif" well represented the new instrument. Other inventors and improvers came on, notably Debain of Paris, who introduced a percussion action by which the reeds are struck by little hammers, causing them to speak more readily, and slightly altering the *timbre*. Inventors in England, France, Germany, and Austria dealt with the instrument, and it was endowed with quite a long string of fanciful names. Among notable improvements may be mentioned the prolongment of a note or chords by a mechanical contrivance, Tamplin's double touch, and the percussion action. But I must not stay to detail the various improvements the harmonium has undergone during the last seventy years or so, nor am I in a position to show you any early specimens of the instrument; I am pretty sure when you have listened to the beautiful "Mustel Orgue Expressif" you will think that perfection in this branch of instruments has at last been reached.

Our American cousins, ever ready to seize on and exploit a new notion, have brought their inventive genius to bear on the popular free-reed instrument: they have introduced with signal success a fresh adaptation of the principle of the free reed. Instead

of compressing the air by means of a bellows and sending it to the under-side of the brass vibrators, these are made to sound by drawing the air inwards—suction takes the place of pressure. We can produce just the same effect in whistling, either putting our vocal chords into action by pressure from the lungs, or by drawing in the air. The invention is said to have been suggested by a French workman who left the notable firm of Alexandre of Paris, and went to New York. The American organs have a sweetness of tone rarely to be found in the harmonium proper; on the other hand, only a limited amount of expression is available. You shall now perceive how well this excellent instrument, lent by one of the best known of the firms manufacturing on the other side of the Atlantic, serves to accompany the voice.[1]

Now, I want you to hear a very ingenious adaptation of the free reed by a gifted man—the late W. E. Evans, who, by channelling and giving the reed a peculiar shape and curl, has been able to imitate in a marvellous way some of the different wind instruments of the orchestra. The one we have here closely resembles the clarinet. The late John Hullah, H.M. Inspector of Music in Schools, especially recommended these imitative keyboard instruments for use in country orchestras where the ordinary players were not available for the wind parts. I commend this idea to the con-

[1] Here Miss Willby sang with the organ, and then Mr. Long played two characteristic pieces specially written for this type of instrument; both are by members of the Company—Stainer and Bridge.

sideration of provincial conductors.[1] The example before us has been kindly lent by Miss G. C. Place. The two feeders, actuated by the feet, send the wind up the column to the reed-pan, above which are the keys; the reeds are exceedingly sensitive and responsive to the pressure exercised by the player.

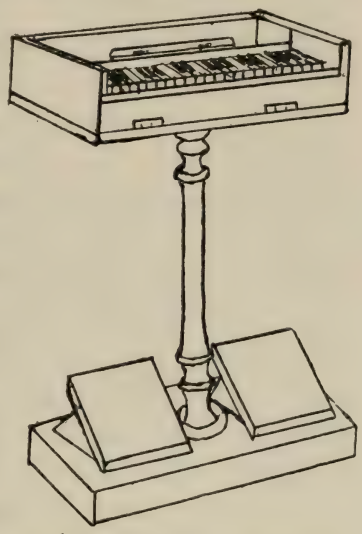


FIG. 99.—CLARINET FREE REED ORCHESTRINA.

The last instrument of this type to introduce to your notice is the Organ Expressif, planned by the late M. Victor Mustel. It rightly bears the name of this true artist. I shall never forget the effect produced on me when I first heard the late Léfébre Wely, Chevalier Lemmens, and M. Guilmant play on one of these instruments in Paris, during a visit there some years ago. It was a revelation. For beauty of tone, variety of effect, perfection of expression, and phrasing, I have never heard more remarkable music. The French have taken up and use largely this instrument. There is already a quantity of special music written for it by the foremost French composers. Well might the French Government nominate M. Mustel Chevalier of the Legion of Honour, for his beautiful contribution

[1] Here was played the *obbligato* clarinet part to a well-known song by Spohr, and then the Lecturer himself played a little clarinet piece.

to music. The instrument is rightly eulogized in our standard work, Grove's *Dictionary of Music and Musicians*. The Mustel Organ is a complete imitative orchestral instrument, together with an individuality all its own. It represents the old Regal only in type. It is the perfected free-reed instrument, not the old striking reed; the reed is here refined to its utmost possibility, and it is perfectly under the control of a master at the keyboard.[1] I hope I have now made apparent to you that the harmonium is neither a copy nor a substitute for any other instrument. It is acceptable on its own peculiar merits as a wind keyboard instrument furnished with a completeness of expression which, owing to inexorable acoustic laws, even the majestic organ lacks. The performer has every *nuance* under his feet through the power of varying and graduating the pressure of the wind.

The second portion of my Lecture does not require extended observations. It is to offer some remarks on the use of Vibrating Plates of metal for musical purposes. These are classed as percussion instruments, but instead of being used only to mark the timbre or obtain a special effect of accent, as is the office of the triangle, cymbals, or the gong, in the group under notice they give distinct musical notes; so they are instruments for which a definite part is written in a musical score. Some can be used independently.

Vibrating plates of metal, wood, and stone have long been employed. A bell is nothing but a plate of metal

[1] Here M. Bizet played the Mustel Organ.

bent up into a cup shape, and has been used for worship purposes for thousands of years. From κύμβη, a cup, is derived our word "cymbal." It is suggested that

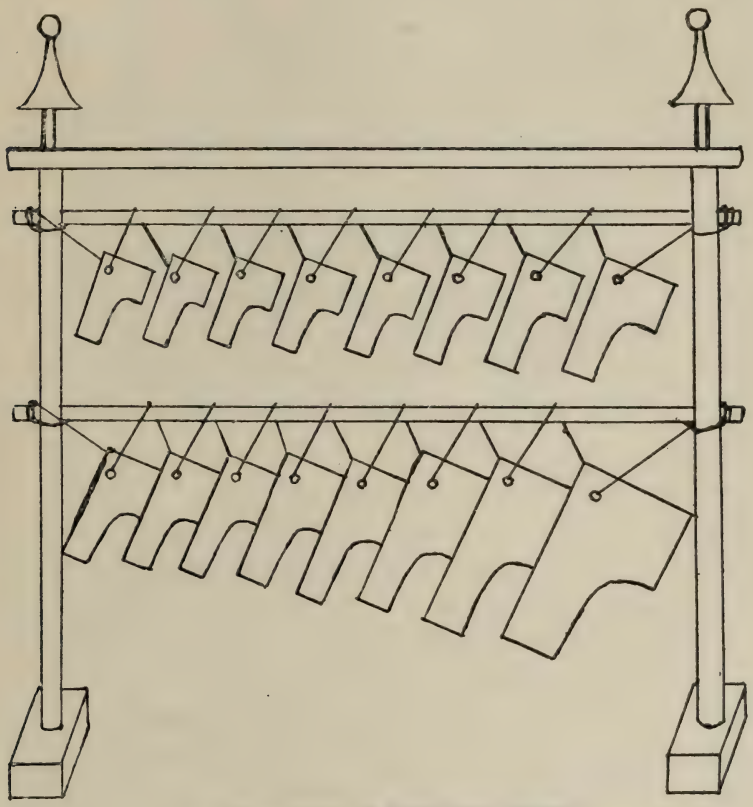


FIG. 100.—SCALE OF VIBRATING PLATES.

the idea of making these plates or bars of metal into a systematized scale of sounds originated with the Chinese or Burmese, and was brought over here in early times by the Dutch adventurers. In Burma no orchestra

is complete that does not possess its set of metal plates played upon by small mallets held in the hands of the performers. Sometimes sonorous stones, tuned to their scale, are employed in place of metal plates. It is pretty certain that those instruments were used in China in most ancient times. There is such a one in the temple at Pekin, erected for the worship of Confucius, with Chinese characters on it, affirmed to be three thousand years old. Fig. 100 shows an example of a modern arrangement.

The Carillon, so common in towns in Belgium, Holland, and some parts of Germany, is closely allied to the very ancient practice of the nations I have mentioned. The distinction is this—that instead of being struck by hammers held in the hands of a performer, they are played from a clavier, the keys of which are struck by the carilloner. In the Low Countries carillon-playing is an art much cultivated, and many important pieces of music in three parts—one for each hand or fist, and the other for the feet—have been written from time to time. A Mathias van der Gheyn produced some remarkable fugues for the bells. It is not to be wondered at that composers should have desired to introduce bell effects into their scores. Under the heading of "Glockenspiel"—literally "bell-playing"—Mozart has provided a part in his score of *The Magic Flute* for what we now term a bell-piano. I purpose to play this to you on a very early example of this instrument belonging to Mr. Galpin. I select this instead of a modern finely-made

instrument, so that you may appreciate the difference between the early attempt to play metal bars from a keyboard and the perfected instrument you shall hear later.

Here is the keyed Harmonica, the oldest example I know, together with its simple mechanism.

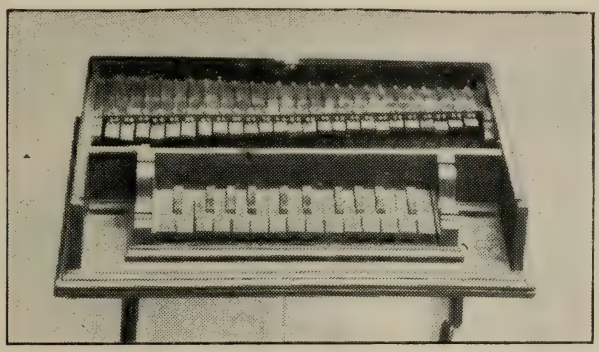


FIG. 101.—KEYED HARMONICA.

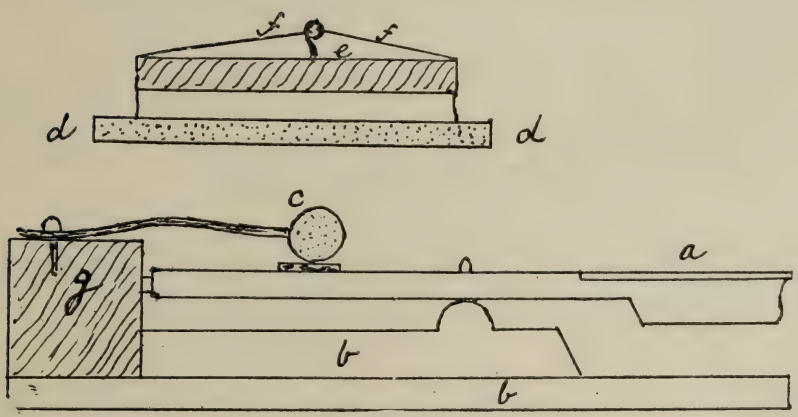


FIG. 102.—DIAGRAM OF ABOVE.

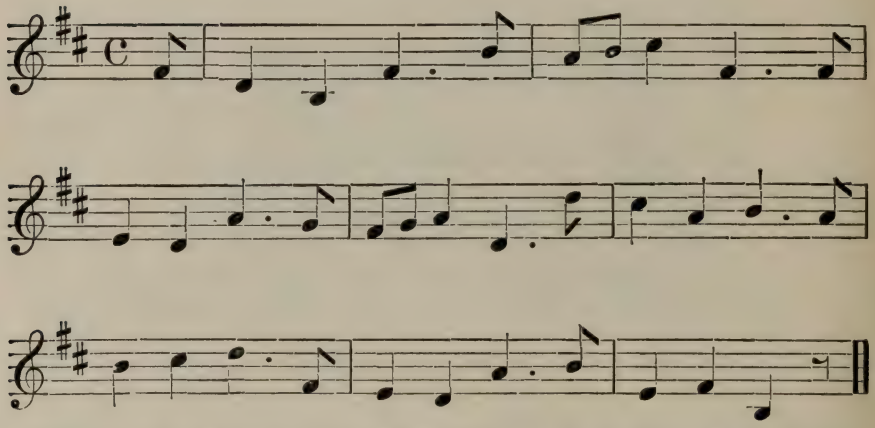
a is the key; *bb* the frame on which it is pivoted; *c* a metal hammer fixed to a flat brass spring fastened to the frame at *g*; *dd* is the bar of vibrating metal held in position by threads *ff*, attached to the hook in the cross bar *e*.

English Music

First, you shall hear a quaint little trifle of eight bars only, written for bells by an Englishman two hundred years ago, and afterwards adapted to the carillon

A BELL OR CHIME MELODY.

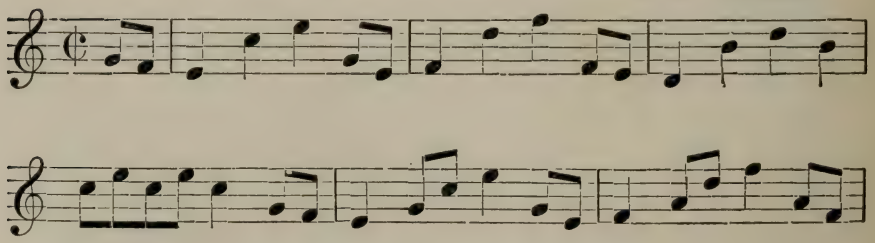
STEPHEN JEFFRIES (1680),
Organist of Gloucester Cathedral.



chimes at Gloucester Cathedral; then the piece from Mozart's opera, which I have transposed to suit this little instrument.[1]

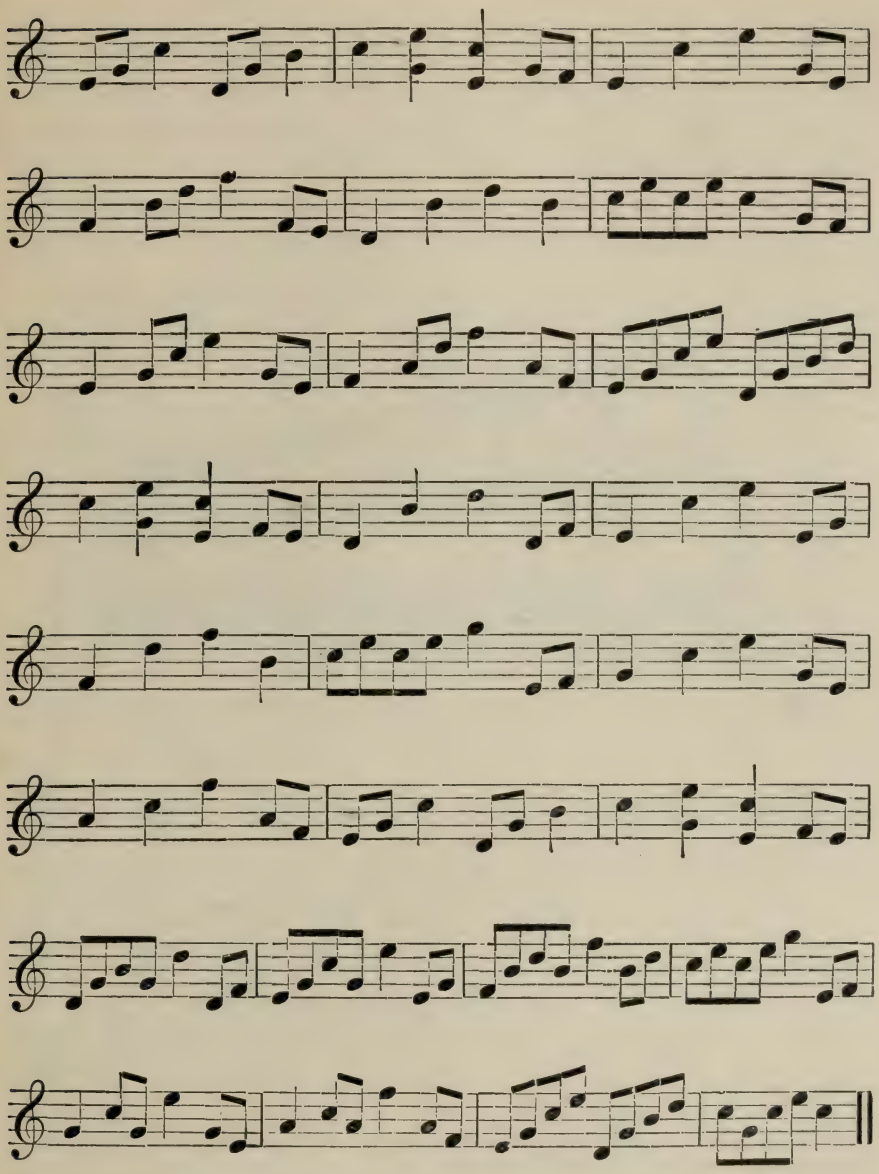
FROM "THE MAGIC FLUTE."

MOZART.



[1] Here these pieces were played.

Regal and its Successors



The Glockenspiel, Carillon, Celesta, Harmonica, Metallaphone (the instrument has several names) frequently figures in modern scores. I may recall to your recollection the beautiful part written for it in Tschaïkovsky's "Casse Noisette Suite"; it has been employed of late by Dr. Saint-Saëns, Massenet, Leoncavallo,

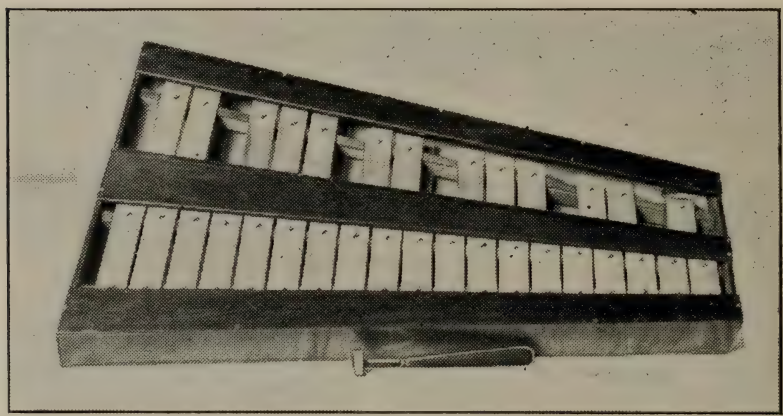


FIG. 103.—METALLAPHONE.

Delibes, Bruneau, Pucini, Moszkovsky, Widor, and many other modern composers, and it appears to be coming more and more into use. The instrument in skilled hands, whether attached to a keyboard or not, lends itself to charming effects. We have also from my collection a much advanced instrument to that which you have just listened to.[1] I may mention that there is a specimen of the Glass Harmonica in the

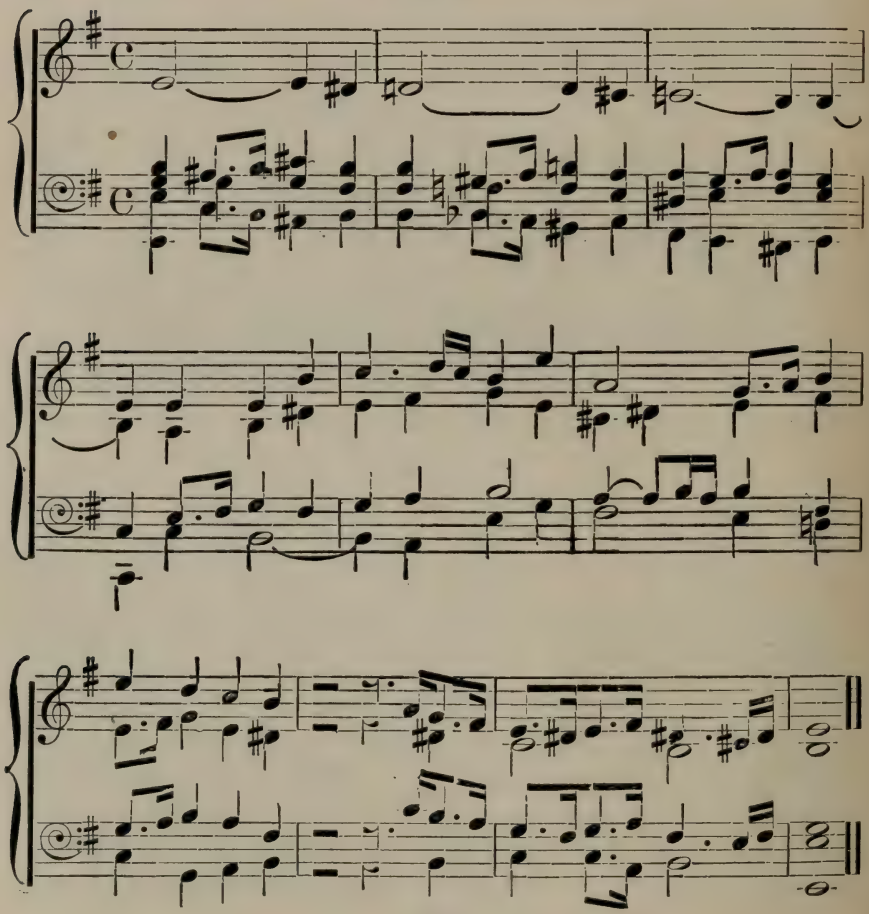
[1] Mr. John C. Ward here showed how expressive this can be made when an artist handles the beaters.

Exhibition. The device is assigned to Benjamin Franklin. It consists of a number of glass bowls each tuned to a note, and fastened on a long spindle which revolves by the action of a treadle. At one time playing on the musical glasses was quite a fashionable amusement; suitable music was written by Hasse, Mozart, Naumann, and Beethoven. When Gluck was in London in 1746, on those vibrating glasses he played a concerto of his own composition accompanied by a band.

I now come to my last illustration, and that on an instrument of singular purity and beauty of tone—the Typophone. It was constructed by the late Victor Mustel, to whose genius the *orgue* is due. In this case the metal bars are of steel. They are struck by pianoforte hammers, and damped when the finger is removed from the key. But there is this peculiarity—each bar (the inventor called them *diapason—i.e.,* the French for "tuning forks") is delicately poised in front of a box, and opposite a small slit cut in this box. The box acts just as does the body of a violin, or the sound-board of a harp; it is a resonating chamber of a proper capacity adapted to the note required. The air in this, when set into vibration, reinforces the tone of the steel bars, the sound is so prolonged that it is difficult to believe it is not a pipe sounding by a current of compressed wind going through it. Surely, with respect to this instrument, one may say, as I did in comparing the Mustel Organ to its ancestor, the Regal, perfection has been reached. This beautiful instrument belongs to one

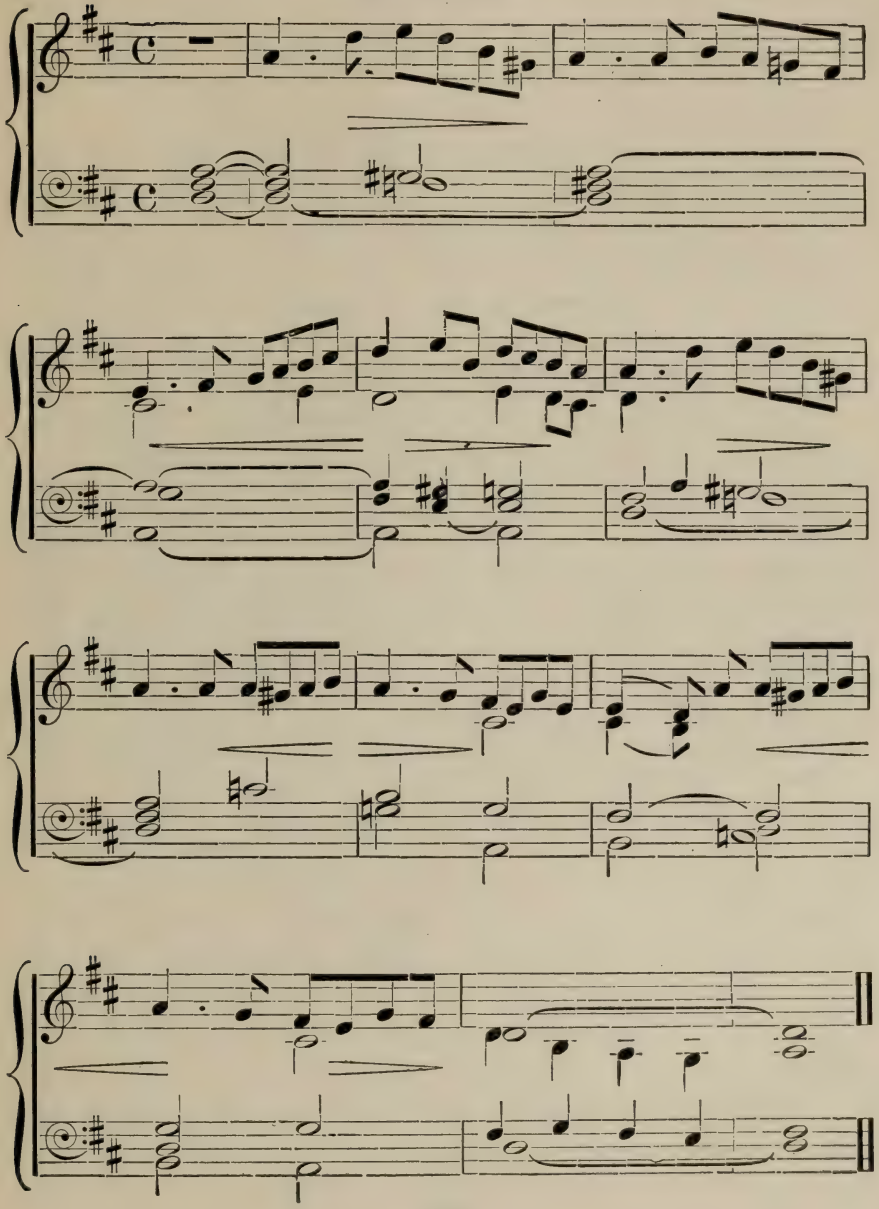
of the members of our Company—Colonel T. B. Shaw-Hellier. He is to be congratulated upon its possession, for I may say it is unique. I believe it is the only one its inventor made, and although attempts have been made to copy it, they have not been entirely successful.

ADAGIO.



Regal and its Successors

ANDANTINO.



I will first play a little Adagio mainly of *sostenuto* chords, and a brief Andantino melody. Note how wonderfully the tones are sustained, the perfection of its tuning, and the charm of its expression.[1]

On searching the records of that tomb-house of unsuccessful ideas, the Patent Office, I find that in 1788 Mr. G. Claggett took out a patent for a Telio-chordan. The instrument had large tuning-forks or rods of metal, set in vibration by an action worked from the keys; so the scheme is an old one, but no doubt it lacked M. Mustel's sympathetic resonating boxes.

May I say, in conclusion, that the aim of my Lecture has been to show you *progress* in two departments of musical work? Compare the typical instruments, the Regal and the Harmonica, which existed when our charter was granted in 1604, with the Mustel Organ and the Typophone of to-day; I am sure you will say that in all respects there has been a great advance.[2]

[1] Here the Typophone was played.

[2] Mr. John Ward then extemporized on the Typophone, and M. Bizet played on the Mustel Organ.

THE VIOLIN FAMILY AND ITS MUSIC.

By W. W. COBBETT.

Programme of the Music.

The Programme of Illustrations was as follows:—

Andante Cantabile from Sonata No. 8 for Violin, transcribed for Viola Solo (Mr. Hobday)	*Tartini*
Sonata No. 4, for Two Violins and Violoncello, with Basso Continuo	*Purcell*
Gigue from Sonata No. 5 for Violin	*Corelli*
Minuet from String Quartet in C, Op. 33, No. 2 ...	*Haydn*
Finale from String Quartet in G, No. 1	*Mozart*
"La Malinconia" and Allegretto for String Quartet No. 6, Op. 18	*Beethoven*
Romance from "Six Lyrical Pieces" for String Quartet	*R. Walthew*
Violin Solo (Mr. J. Saunders), "La Capricieuse" ...	*E. Elgar*

The Artists assisting were—Mr. John Saunders and Mr. Charles J. Woodhouse, Violins; Mr. Alfred Hobday, Viola; Mr. Charles Crabb, Violoncello.

My subject is a wide one, and the time at my disposal limited. Fortunately, there are unuttered lectures on violin construction far more interesting than any I can give you in the instruments exhibited in this building. They tell the story of the evolution of the violin in a language all can understand. Amongst them is a so-

called *lira da braccio,* made in Venice by one Joan Maria, of Brescia, in the early part of the sixteenth century. It is one of the few existing examples of this instrument still remaining in its primitive state, and illustrates the progress from the viol of archaic shape to the violin, of which early examples are also shown. The arched model adopted afterwards by violin-makers may be seen; the dimensions are intermediate between viol and violin, and the head, no longer a mere box for holding the pegs, is a thing of beauty. The catalogue also includes a viol by Gasparo da Salo, a curious instrument made with single corners at each side, and in which you may see the first attempt at a scroll or volute, and very modern sound-holes; also a viola da gamba by the same maker, brought by Mr. Alfred Hill from the cathedral at Burgos, in which the singular feature I have pointed out in my Preface to the Catalogue is to be noted. It is without a sound-post, and was evidently played without a sound-post. I will paraphrase Brillat Savarin, and say that the astronomer, by finding a new star, does less for the world than the humble unknown man who discovered the utility of that little rod. Another feature of the same instrument is the bass bar, which is cut solid in the table. I repeat that much is to be learned by the inspection of these instruments, but there is one respect in which I may hope to supplement their silent message. I can tell you something about the tone they produce. After all, tone is the central interest where violins are concerned. Purity of outline, beauty of wood and varnish, the fine

carving of scrolls, the delicate inlaying of purfling, all the achievements, in short, of the craftsman, may excite a connoisseur's enthusiasm, but they are only means to an end. It is beauty of tone, not beauty of appearance or workmanship, which gives to the violin its pride of place in the modern scheme of music. It represents, if you will, the sensuous element in violin-playing; but that may not be construed into a reproach if the Greeks were right in holding that in Art the sensuous and psychical, the body and the soul, are in eternal alliance. It may be true also that the intellectual musician derives as much gratification from reading a score as from hearing the music played; though I am irresistibly reminded, when I hear the statement made, of our old friend of the *Arabian Nights,* the Barmecide, whose imaginary feast is far from satisfying me. But if music is actually performed, the quality of tone produced matters a great deal; how much may be rightly gauged by considering what the effect would be of a melody, however enchanting, played upon a comb and paper. It is the art medium, I may almost say the Ego of the violinist, who produces a distinctive quality of tone peculiar to himself, and he who has the right gift will be able to extract from an ordinary machine-made fiddle (some of them are quite passable) strains by the side of which those brought forth by an indifferent player from a Stradivari are poor indeed. An episode in the life of Gainsborough, the painter, illustrates this very admirably. Enamoured of the tone produced by Giardini, a famous player of the period, he induced him,

by the offer of a large sum of money, to part with his violin, only to find when he got it home that in his hands the charm had evaporated. What he had admired unconsciously was not so much the natural timbre of the violin as the individuality of the player. Some violinists have this individuality more developed than others. Ysaye, for instance, has it to an abnormal extent. I remember on one occasion listening to him leading a quartet, when his E string snapped, and he took up a reserve violin he had lying on a chair by his side. I can assure you that there was no appreciable difference in the quality of tone produced, yet the one violin was a Guarnerius, the other by a Dutch maker of no great reputation. Do not infer that the difference does not exist, or that I wish to minimize the importance of the luthier in the matter. I know that Ysaye would not give his Guarnerius for a score of Dutch fiddles. I only wish to illustrate the magic of personality in the matter of violin tone.

Tone is subject to a variety of influences—amongst them climate and pitch. Continental violinists have told me that here in England we rarely hear the violin to perfection, owing to the humidity of the climate. And as to pitch, I have a personal experience to relate which is, I think, instructive. Three years ago I was an advocate of the high pitch introduced into this country in the early Victorian times by Costa. I foolishly imagined it promoted brilliancy of tone, but was induced by friends who knew better to give the low pitch a trial. It went a little against the grain at

first, but after a few weeks, not only did I discover its many advantages over the high pitch—which has since appeared to me rather shrill than brilliant—but my Guarnerius violin discovered them too. It has been grateful ever since, as an overladen animal might be, for the removal of some of the strain imposed by four strings, which represent a united tension of something like half a hundredweight, and has given me in return an increase in the quantity and improvement in the quality of sound. You will not wonder, then, that my advice to violinists is identical with that given by my friends to me—"adopt the low pitch."

The evolution from viol to violin, from gamba to 'cello, is another name for the evolution of tone. To the quality of sweetness was added that of intensity and brilliancy. No doubt convenience has something to say in the matter. In the viols proper, owing to the thickness of the neck, and to the frets, one could not shift with any comfort, nor easily play double stops; six strings were more difficult than four—one for each finger—and so the violin offered greater facilities to the executant. But the change to four strings did not originate from convenience alone. The bridge being more arched and the bow being therefore moved without fear of fouling the string adjacent, thicker wood could be used and made to speak, with excellent tone results. One advantage which the many-stringed viol had over the violin must be noted: it had greater capacity for the playing of chords and arpeggi. It is partly owing to the thinness of the wood notice-

able in most of the viols that they have happily escaped from being cut down into violins. But the most important change of all was the rounding of the back, that of the viol being flat. The discovery was made simultaneously in Italy and Germany—it is the way with discoveries—that a rounded back forms a resonating surface more favourable to tone, and so the violin came into existence—not at first an honoured existence, so far as Germany is concerned. There it took its name from a three-stringed fiddle of the twelfth century, familiarly known as "Geige" (*Anglicé* "jig"), and was associated, as in early days in this country, with ribald tunes and ribald scenes. If, as I imagine, the tone was very bad, it deserved no better fate. But in Italy it was honoured from the first and taken up by Holy Church, its possibilities and—thanks to the artistry of the luthiers of the time—its beauties being promptly recognized. Already in the middle of the sixteenth century Gasparo da Salo, of Brescia, was making violins of extraordinary merit. Please note the name, if it is new to any of you, as of all luthiers he was the greatest, due honour being given to him as a pioneer. It is true that finer violins were made in a later century, though the example shown in this Exhibition has the appearance of being a remarkably fine instrument, but his violas have a grandeur of tone which has never been surpassed. Mr. Hobday will play you an Andante of Tartini upon a very fine specimen kindly lent by Mr. Torrens-Johnson. It was originally in the Adams Collection, and is one of a pair, said by a writer in Grove's *Dictionary* to be the

finest known. Mr. Torrens-Johnson is the lucky possessor of both.[1]

The other viola possessed by Mr. Torrens-Johnson is double purfled, as usual with the instruments of Gaspar and of his pupil Maggini, also a celebrated maker, whose violins are characterized by an exquisite reediness of tone recalling that of the oboe. The famous violinist De Beriot possessed several Maggini violins, one of which is to be seen in this Exhibition. An interesting violin also shown is from the workshop of an early maker, Andrea Amati, first of a great family of luthiers, the most famous of whom was Nicholas Amati, the master of Stradivari. This violin is of small size, and was probably the *violino piccolo* for which Bach wrote parts in many of his scores, and which appears to have been tuned a minor third higher than the ordinary violin, and has fallen into disuse, I suspect, through the shrillness of the tone. The tone, however, of the violins made by the various members of the Amati family is the reverse of shrill; it is soft and velvety, but somewhat lacking in power. A few of the violins made by Nicholas Amati are of a larger pattern than the rest, and though not always loud-toned instruments, they are rich and full in quality, and therefore telling, words which apply to many another old Italian violin. It is the badge of their tribe. Modern violins, on the other hand, ring loud under the ear, but disappointingly thin in the distance. The Amati model comes very near perfec-

[1] Illustration—Andante Cantabile from Sonata No. 8 for violin—transcribed for viola (Tartini).

tion, but has one little defect: the belly is built too high. Stradivari, Amati's pupil, discovered this, and

FIG. 104.—AMATI VIOLIN (FRONT AND BACK).

reverted to the flat model of Gaspar, with splendid tone results. Stainer, a Tyrolese maker, more esteemed at one time than Stradivari himself, made violins with the table still higher than Amati, but his make has steadily declined in popularity, and consequently in value. How much the violins of Stradivari have enhanced in value you all know. Some think they fetch more money than they are worth, but look at the portrait by Romney hanging on that wall; I am told it is worth £20,000. Now, a Strad. violin is no less beautiful to the trained eye, and has a beautiful voice into the bargain, yet that sum would buy twenty Strads. Considering the rarity of fine violins, they are the cheapest of all works of art.

One more word about Romney, who appears in this Exhibition in the new character of violin-maker. The violin exhibited is finely carved, but I am dubious about the tone. The art of the sculptor does not thrive in combination with that of the luthier, except as far as the scroll is concerned.

Of Stradivari I shall say very little to-day, for the very Irish reason that there is too much to say. True to my design, I will, however, say something about the Strad. tone. Last May a splendid opportunity was at hand of passing judgment upon it during the performance of the Joachim Quartet, all of whom played upon Strads., including Mr. Gibson, who took the second viola in a quintet. My conclusion, after careful listening, was that the true secret of its supremacy is that it approaches nearer than any other to the timbre of that most popular of all voices, the soprano. This may be

taken to apply not only to the violin, but to the upper notes of the viola, so unlike the contralto quality of the Gaspar viola we have heard to-day, and to which some give the preference. It even applies to the violoncello. Other luthiers have had the same ideal as Stradivarius. Carlo Bergonzi, for instance, who approaches it very nearly in clarity, if not in volume of tone; Guadagnini, whose instruments have a glassy tone, floating on the surface, but rather hard; and Gagliano, whose violins are bright but a little lacking in distinction. Some other makers have had the contralto ideal before them, and some alternately the contralto and soprano. This was the case with Giuseppe Antonio Guarneri, of Cremona, known as Joseph Guarnerius del Gesù, through his labels having the cypher I.H.S. with a cross upon them, last of a family of luthiers, all distinguished. The tone of a "Joseph," as it is familiarly called, is full of nervous energy, virile, forceful. He was the Michael Angelo of fiddle-makers.

There was a school of luthiers at Venice (in the early part of the eighteenth century), of whom Montagnana, a pupil of Stradivari, was the chief. Like the pigments of the Venetian painters, his varnish was rich and lustrous. Now, you may think I am straying from the question of tone in mentioning this. But according to the brothers Hill, whose book on Stradivari should be read by all who are interested in the subject, the so-called "Italian" tone, which is absent from all modern violins, is due largely to the effect of the varnish upon

the pores of the wood. I, for one, feel instinctively, when I take a violin in my hand covered with varnish of the right sort, that the tone is right. It is not an infallible indication, nor is a good complexion in a human being an infallible indication of health; but it promises well. This famous varnish contained some ingredient obtainable then at any chandler's shop in Italy, but unobtainable now for love or money.

One word about the luthiers of to-day, and it shall be from the mouth of Dr. Joachim. I asked him whom he considered to be the best modern luthier. He replied diplomatically that there is at least one first-rate violin-maker in every great city, so that he at least does not despair. Scientists tell us that evolution has a way of slumbering and then suddenly progressing at a rapid rate. May that prove to be the case with violin-making! This subject of modern violins calls for treatment at the hands of the experts, and I hope that the next edition of Mr. Heron Allen's splendid bibliography, *De Fidiculis,* will include something on the subject.

I have now reached the more interesting section of my Lecture, and you shall hear some of the tone of which I have been talking. You will find that my illustrations include a certain amount of English violin music. I have not given a selection from the very earliest published—the sonatas of John Jenkins (born 1592)—but have chosen a work which presents many points of interest: it is from the pen of Henry Purcell, and therefore dates from the golden period of English

music, and represents, in a way, the final victory of the violin over the viol, of which Purcell was a hater.[1]

I shall now ask you to fix your attention upon the year 1700—an important date in connection with the subject of my Lecture, as well as a useful point of departure. Stradivari was in his prime, and let me tell you that to these old luthiers—who opened up new possibilities to artists and composers—musicians owe a deep debt of gratitude. With the instruments came the music. It was in this year that Arcangelo Corelli, then forty-seven years of age, published his famous Twelve Sonatas for the Violin, having doubtless already played them many times in public. They may be said to have inaugurated a new era for the violin, which assumed for the first time the position it has retained since as a solo instrument, capable of expressing in music the loftier sentiments. Bach and Handel, both youths of fifteen, were working hard at the violin, and internal evidence shows that both were influenced by Corelli. In the end they enriched violin literature by contributions which form part of our regular musical pabulum to-day. In none of his works did Bach expend himself more than in his immortal sonatas for violin and violoncello. Bach, Handel, and Corelli wrote sonatas, or as they called them, concertos, for instruments of the violin family, which are such admirable vehicles for musical ideas, and especially for tone, that I wonder the example

[1] Illustration—Sonata No. 4, for two violins and violoncello, with basso continuo (Purcell).

has not been more often followed by the great composers of a later generation. It has been reserved for quite modern men like Dvořák, Tschaïkovsky, and Glazounow, to realize the possibilities of this art form. The Serenade in E by the former writer is full of the enchantment of string tone to which the Bohemians are so susceptible. Corelli died in 1713, and upon his tomb he was represented with a scroll in his hand, upon which were inscribed the opening bars of the Gigue in the Fifth Sonata, which Mr. Saunders will play to you. Though a jig, you will notice that it is elegiac in character, the prototype of the many compositions written since, expressing grave thoughts in dance measure.[1]

The Hellier "Strad" was made in 1679, and is one of the few inlaid violins made by Stradivari. It has the yellow transparent varnish which is typical of the early period, otherwise it is an altogether exceptional instrument, both as regards the size, which is very large, and the workmanship, and was no doubt made to the order of a wealthy patron.

In 1700 Giuseppe Tartini was eight years of age, but was not a wonder child. He found his vocation later, having enjoyed in the meantime a measure of all-round culture which is reflected in his music. This is written in that language of emotion which is the native tongue of the violin, though some modern players and writers appear to ignore it. In the com-

[1] Illustration—Gigue from Corelli's Fifth Sonata for violin (played upon the Hellier "Strad," an inlaid specimen of the maker, taken from the Exhibition).

positions of Viotti, a more famous violinist than Tartini, born half a century later, this element is missing, and so his works are presented only on rare occasions.

The next names to which I shall draw your attention are Haydn and Boccherini, born 1732 and 1740 respectively. Both were concerned in the building up of that ideal organization the string quartet, in which the music of the violin family finds supreme expression. I do not suggest that they were the first to write for that combination. This honour belongs, I believe, to a seventeenth-century priest, one Gregorio Allegri, born 1580, composer of the celebrated *Miserere* performed during Holy Week at Rome, and a relation of Correggio, the painter. But these were the men who first breathed life into a noble art form. Boccherini was also the first to write string quintets with two 'cellos. The much-played Minuet, which of course you know, is taken from one of these, sometimes pranked out in modern harmonies as alien to the text as would be a Parisian gown on the limbs of the Venus de Medici. Boccherini wrote very beautiful music. He did for the 'cello what Corelli did for the violin, and his solo sonatas for the instrument still hold their own in concert life. But his string quartets, ninety-three in number, are neglected nowadays, whereas Haydn was never more popular. Some of the latter's quartets are imperishable works of art; but there is another and a homelier reason for the immediate acceptance they found. They gave to the amateur his soul's desire,

music well suited for home practice, varied in interest and not too difficult. It must not be forgotten that chamber music is the music of intimacy, and only up to a certain point the music of public life. An old score I was looking at the other day was, I find, dedicated to "lovers and masters" of the violin, and the phrase struck me as particularly happy. It defines so well what should be the relative position of amateur and professor. At public concerts amateurs go as "lovers" to hear professors play as "masters," but the most precious of their experiences are gained in private life. It is a democratic art, too, this art of chamber music, and I could tell you of a very unpretending little place of business situated a hundred yards or so from where we stand, visited some years ago by many famous musicians, who went there to play concerted music with the proprietor, a delightful and refined quartet leader. I am sure that no member of the "smart set" gets as much joy and interest out of life as he did. A frequent visitor was J. H. B. Dando, the pioneer of quartet music in the City. It was at his concerts at Crosby Hall—now, I am sorry to say, dedicated to baser uses—that I first heard a quartet played by Dando, Gatti, Hill, and Lucas; and the same four artists initiated many other Englishmen into the mysteries of a type of music then almost unknown to the general public.

Haydn! How shall I sufficiently estimate the affection in which he is held by amateurs? I have heard pet names, absurd as such names usually are, given to a score at least of his quartets. I hope you will not

think me frivolous if I mention a few of them. The "Serenade," Op. 3, No. 2, for instance, of which the slow movement is sometimes played under that title by stringed orchestras. The "Bird," Op. 33, No. 3, abounding, of course, in trills. The Minuet from this Quartet forms our next illustration, the Trio giving a clue to the title. The "How do you do?" Op. 33, No. 5, the opening phrase of which tells the tale. The "Row in Vienna," "The House on Fire," and "The Frog," all applied in turn to the Op. 50, No. 6, of which the finale is a noisy, bustling movement, the bow jumping frequently from string to string. "The Lark," Op. 64, No. 5, in which the violin soars and trills, also known through the last movement as the "Hornpipe" quartet. The "Rider," Op. 74, No. 3, the opening bars of which represent the jig-jog of an ambling steed. The "Quinten," Op. 76, No. 2, so called from the prevalence of fifths. The "Sunrise," Op. 76, No. 4, in which the sun obviously rises from a bank of clouds. The "Kaiser," which contains variations on the Austrian national hymn—not, by the way, an original tune of Haydn's, but a Croatian folk-song, as Mr. Hadow tells us. Lastly, the "Rasirmesser," or "Razor" quartet, known by that name in Germany, where the story is told that Haydn once, while shaving, shouted, "I will give one of my best quartets for a good razor." He was held to his word, got his razor, and gave his quartet. I am credibly informed that one is known as the "Donkey" quartet, but this is not a promising subject for investigation. From the point

of view of tone production, the donkey leaves a good deal to be desired. Our next illustration will be the Minuet from Op. 33.[1]

I am not quite happy in giving you these excerpts from larger works, but my excuse is that short complete works of this class do not exist. In Elizabethan days, the days when every gentleman had his own chest of viols, short "Fancies," as they were called, were composed for groups of instruments, and performed on all private and public occasions. One may even look upon these as the germ of our present chamber music. Musically, England was then in touch with the Continent. Proof of this is to be found in the publication of John Jenkins's sonatas at Amsterdam. Now, I should like to see a revival of these "Fancies." I do not mean that I wish to hear the original ones played; they are too archaic in style. My suggestion is that composers should turn their attention to the composition of modern "Fancies," scored for string quartet, or for piano and strings. I like the name "Fancies." There is a suggestion in it of freedom from formalism, more of Walther than of Beckmesser; and their brevity rendered them suitable for performance at concerts and civic feasts, side by side with glees and madrigals. That is the point. Long chamber works are "taboo" at all entertainments of the kind, for the very good reason that untrained listeners do not enjoy elaborate works lasting forty minutes in performance.

[1] Illustration—The Minuet from the "Bird" quartet, Op. 33, No. 2 (Haydn).

I venture to say that this is a field unexplored,[1] and I wish that composers of the neo-British school would take it up. It would benefit them, benefit the executant, benefit the publishers, and ultimately benefit the art of chamber music by proving to those who at present shudder at the very name of it, that it contains undreamed of potentialities of enjoyment.

Haydn, Mozart, Beethoven—that is the natural sequence, resulting in a curiously harmonious progression of ideas, the music of each growing out of its predecessor as from a parent stem. With regard to my illustration of Mozart, I have taken into account that he was a musician's musician, and chosen an example of his fugal writing. It is typical of Mozart in its union of contrapuntal skill to engaging melody.[2]

With whole-souled devotion, Mozart set himself the task of emulating Haydn, to whom he dedicated his first quartets, and for whose genius he had the most unbounded admiration. To what extent the feeling was reciprocated by Haydn may be gauged by the memorable words spoken to Mozart's father: "Before God," he said, "and as an honest man, I think your son the greatest composer I have ever heard of." But there was a greater to come. In the year 1800 the first six quartets of Beethoven, Op. 18, were published,

[1] Since this Lecture was delivered, the so-called Cobbett competition, organized by the Musicians' Company, has brought into notice a new short form of chamber music, the "Phantasy," which is likely to have considerable vogue.

[2] Illustration—Finale (fugue) from String Quartet No. 1 (Mozart).

and the culminating point in the history of the music of the violin family was reached; exactly, you will observe, a century after the publication of Corelli's sonatas. The transition from Mozart to Beethoven is, to a quartet player who analyses his impressions, full of emotional experiences. The spirit of the earlier writer is still present, but the naïveté of sentiment which constitutes at once Mozart's charm and his weakness is absent. The musical atmosphere is changed, new voices heard. There is less serenity, but more tone (no one knew better than Beethoven the value of tone), more virility, more emotional intensity, more humour, and more romantic feeling. Above all, the most perfect musical expression is given to those vague feelings, those subtly-hid mysteries, with which imaginative natures are haunted. Of certain of Beethoven's harmonies, it can be said that they take us to the very brink of the infinite. My friends will now play you the movement from his sixth quartet, to which he gave the title "La Malinconia." No better instance of Beethoven's sense of mystery can be given than the opening bars, none better of his sense of humour than the allegretto which follows.[1]

According to Brahms, the legitimate successor of Beethoven was Schubert, who represents the lyrical side of quartet music, rather than Schumann, who represents its mystical and romantic side. Brahms himself, to whom I can only casually allude to-day,

[1] Illustration—La Malinconia, Allegretto, movements from Quartet No. 6, Op. 18 (Beethoven).

though a great writer for strings, is designated by his many admirers as the real inheritor of Beethoven's genius. There remain to be mentioned among the moderns, in my rapid survey, Saint-Saëns, Grieg, and Dvořák, whose death we have had recently to deplore. The great Bohemian was well equipped for writing for the string family, having practical experience of both violin and viola, instruments played by him for a bare subsistence in early youth. His poetical "Terzetto" for two violins and viola, an unusual combination, is worthy to rank, in some respects, with the string trios of Beethoven.

There are two composers upon whose contributions to the music of the violin family stress must be laid, neither of whom, strangely enough, has been entirely successful as writer for the string quartet. One of them, Ludwig Spohr, a gifted composer, author of the first great violin school, writer of fifteen concertos, of which, strangely enough, only three are played, and of a valuable series of duets for two violins, was in the way of being an amiable egotist. That, at least, is the impression given to readers of his autobiography, and his string quartets confirm it, for they are all "first fiddle," and that will never do where the writing or playing of this class of composition is concerned. Quartet playing has a code of its own. It should resemble a conversation between well-bred people, each of whom holds forth in turn, and is listened to with respect by the others. In the music of Spohr the leader monopolizes the conversation.

The other composer I allude to is Mendelssohn, composer of the most effective piece of violin music ever written—the Concerto in E minor—whose comparative want of success in quartet writing is due to his misconception of the way to build up tone. He wrote accompaniments more suited for the orchestra than for the chamber. I speak objectively. Personally, I must admit that the double quartets of Spohr and the quartets and quintets of Mendelssohn have given to my humble self infinite pleasure, and that I am in sympathy with the anger which Schumann expressed when he heard that grand seigneur, Liszt, criticize adversely the music of Mendelssohn. Mendelssohn's quintets are especially fine, and in ways not to be expressed entirely in terms of music. Looking at my copy of the A Major quintet the other day, I found it inscribed with the motto "When the world is young"; and indeed I think it the happiest piece of music I know, and as full of Shakespearean fancies as the *Midsummer Night's Dream* music, which dates from the same period. Those who waver in their allegiance to Mendelssohn should pause to reflect upon what is being produced, or rather what is *not* being produced, in the way of concerted music to-day. The fount is running dry, though for its replenishment we may look, I am glad to say, hopefully to the modern school of British composers, who are very active just now in this direction. You will be glad, I am sure, to hear the next illustration from the pen of one of the most able of our modern writers—Mr. Richard Walthew.

In this movement the first violin only is muted, a scheme of tone colour first introduced by Brahms.[1]

Opening bars from the "Romance" taken from "Six Lyrical Pieces" for string quartet, by Richard Walthew.

1st VIOLIN.

Allegretto non troppo, con sordino.

2nd VIOLIN.

p

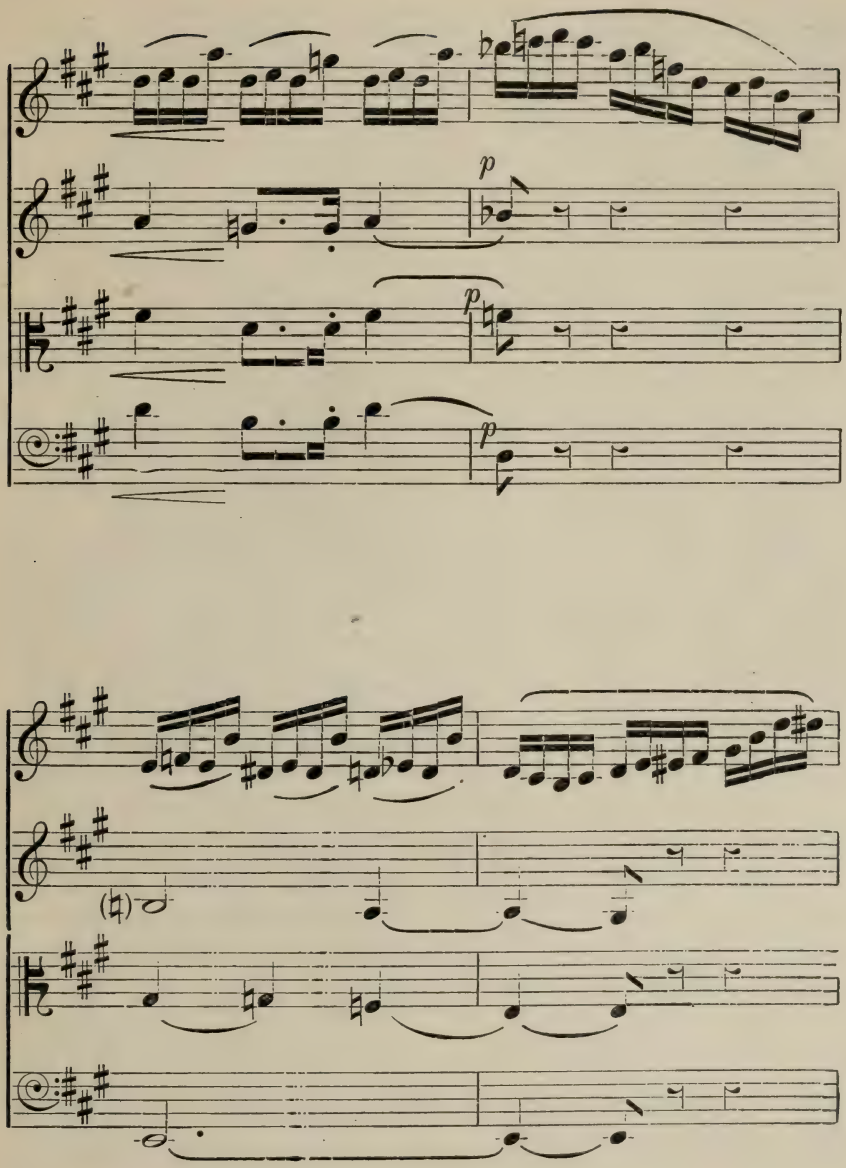
VIOLA.

p

'CELLO.

p

[1] Illustration—Romance from "Six Lyrical Pieces" for string quartet (R. Walthew).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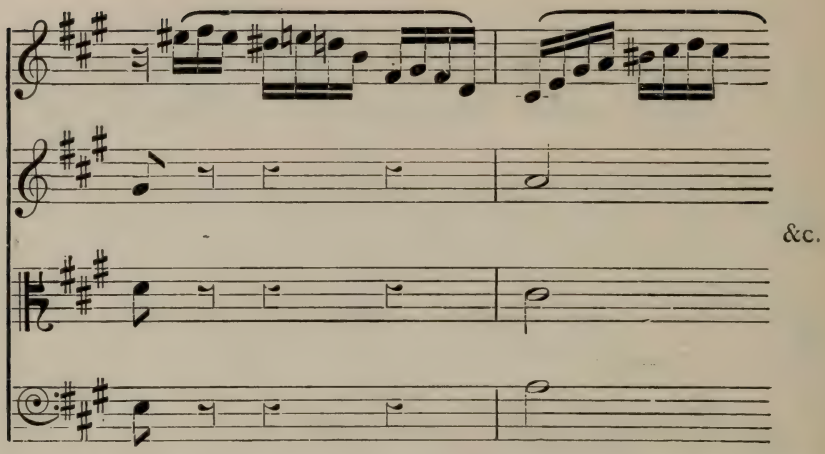


Nearly all the composers named have written largely in conjunction with the pianoforte, and nothing but want of time prevents me from treating fully this important branch of my subject. It would have been interesting to trace the sonata for piano and violin to its early beginnings, from the time when the violin played a mere accompaniment, first to the harpsichord, then to the pianoforte, up to the time when Beethoven wrote his ten great sonatas. In the sonata, as in the quartet, Beethoven's name stands for the high-water mark of achievement, and the same may be said, indeed it goes without saying, of his Violin Concerto. Less effective than Mendelssohn's, it is greater musically. I will not inflict on you an appreciation of its beauties, but I cannot resist pointing out the second section of the Largo as one of the finest examples known of the power of the violin to express elevated sentiment in simplest terms.

Side by side with this work of genius, in the mind's eye, stands its great interpreter, Joachim, an artist of whom I am chary of speaking. Such a life's work as his cannot be summed up in a few words. Suffice it to say that with him art is identified with the love of beauty and the love of wisdom, but *not* the love of display. Display is the bane of modern violin playing, a state of things I believe to be traceable to the influence of Paganini. Not long ago Paganini's music appeared to have gone under, but just now his spirit is "revisiting the glimpses of the moon," if, indeed, he is not reincarnated in the form of one or other of the wonder-children whose uncanny dexterity one fails to explain unless by pre-natal influence, and violinists' programmes bristle with his pieces, just as his pieces bristle with difficulties. He appeals more to the commercial than to the musical interests of the violinist, but not entirely. It would be lax on my part if I did not point out his merits—his very distinguished merits. By his invention of artificial harmonics he practically increased the compass of the instrument, and his Caprices for violin solo are the most masterly studies of violin technique known, besides being musically very interesting, though not suited for concert playing. They are better known by the pianoforte transcriptions of Brahms, Schumann, and Liszt. The latter was much attracted by him, and was ambitious of becoming the "Paganini of the pianoforte." As you know, he succeeded more than tolerably well. During his lifetime Paganini hypno-

tized his audiences. To what extent you may realize by reading Heine's *Florentine Nights* — and latter-day audiences seem to be hypnotized by his compositions in a similar way. How else to account for the fact that good musicians are to be seen listening with patience to such trash as the "Witches' Dance," a common Italian ballet tune of the pre-Rossini type, followed by variations, each one more execrable than the other, and to other pieces of the same kind containing wonderful passages, no doubt, but as Dr. Johnson said, "Would to God they were impossible!" I will detail to you what, in the art of Paganini, I consider as unmusical and only artistic in the sense that Cinquevalli's juggling is artistic. The alternation of arco and pizzicato, the left hand plucking the strings in a spot where they must of necessity jar against the fingerboard; chromatic runs in *staccato volant* from bridge to nut; the abuse of the octave, used in and out of season, whether or not the musical idea demands an increase of tone, as in the Beethoven Concerto, or in such pieces as the "Réverie" of Vieuxtemps; runs in tenths; the abuse of double harmonics, which sound none too well when executed by a Kubelik, but when attempted by an ambitious executant of inferior powers suggest nothing so much as a wheezy barrel-organ suffering from aphasia. Lastly, the playing of the egregious "Air from *Moses,*" or any other solo written for one string only. For the introduction of all this musical bizarrerie, Paganini was responsible, and other composers have helped to

keep the tradition alive. Not inferior men only—that would be of little moment—but glorious artists like Ernst and Vieuxtemps. The "Elegie" of Ernst is a small thing enough, but full of the "droppings of warm tears," as Browning says, and I would not exchange it for the whole of the F♯ Minor Concerto, plus the other show-pieces written by Ernst in emulation of Paganini. Vieuxtemps has written some fine violin music, but even he writes passages, especially a certain type of chord played over three strings, that cannot be accepted without reserve as music. And whilst all this music of display is being performed, good stuff is being neglected. I saw a letter from Max Bruch the other day, complaining that modern violinists neglect all but his G minor concerto. He has written four concertos, besides some fine solos. I could multiply instances of this, but I have said enough to show that modern concerts have a tendency to degenerate into mere exhibitions of technique. Fortunately, there are many excellent artists who fight valiantly against this tendency. Let me, as a last word on this theme, pay my tribute to music such as Wieniawski wrote, as full of the spirit of romantic idealism as Chopin, whose compatriot he was; to Sarasate's Spanish dances, which are to violin music what *Carmen* is to opera; to Hubay's gipsy melodies, and Popper's fanciful coquettings with the 'cello;—none of them very profound may be, but all belonging to art, because belonging to beauty. Sir Edward Elgar, himself a self-taught violinist, has

written some music in a light vein for the violin, probably as a distraction from serious work, and I have thought it would interest you to hear the piece announced in the programme to-day. Frankly, I have not yet heard it myself. Like so many English pieces, it bears a French title—"La Capricieuse," *morceau de genre,* and I will ask Mr. Saunders to favour us with it.[1]

In conclusion, I must ask your indulgence for the many omissions made this afternoon. They would form material for many other Lectures. I should like to have touched upon the various schools of violin playing, and incidentally upon the countries where the very instincts of the people seem to lead them to the study of stringed instruments—countries such as Bohemia, the home of Kubelik and Sevcik; and the Walloon provinces of Belgium, where, as Vieuxtemps said, violinists "grow like mushrooms." I should like to have spoken of the present-day influence of the "eternal feminine" in violin playing, to which Lady Hallé gave the first impulse in this country, and to have said more than I have about the violoncello, that most dignified member of the violin family, and its exponents—Lindley the Englishman, Servais the Belgian, and Piatti the Italian. But swift-footed Time has overtaken me, and I must now conclude.

[1] Illustration—Violin solo, "La Capricieuse' (Elgar).

THE BRASS WIND INSTRUMENTS.

By JOHN E. BORLAND, Mus. B., Oxon.

Synopsis.—The mechanical and acoustical principles common to all the metal wind instruments played with cup-shaped or hollow cone mouthpieces. Their history and use as simple tubes, employing the harmonic scale only. The effect of varying the "scale" or "bore" of the tubing in relation to its length. Methods of obtaining intermediate sounds—(1) lateral holes, (2) stopping, (3) sliding tubes, (4) pistons, etc.

The orchestral uses of the Brass during three Periods—(*a*) down to the time of Bach—*i.e.*, prior to 1750; (*b*) from Haydn to Mendelssohn —*i.e.*, about 1750-1850; (*c*) modern.

The following Solos were played:—

Trumpet ...	... "Fantaisie"	*Henri Senée*
Horn	"Romance in F" ...	*Karl Matys*
Trombone ...	... "Air varié"	*Randa*
Euphonium and Bass Tuba, Operatic Selection ...		——

Players:—Slide Trumpet, "Bach" Trumpet, and Valve Trumpet, Mr. W. Morrow; Horns, Mr. T. R. Busby, Mr. T. R. Croger; Trombones, Mr. J. Geary; Euphonium, Tuba, and Contra Trombone, Mr. R. Travis.

Following the plan adopted in the Lectures on other orchestral instruments, we have under consideration a complete family—namely, the instruments commonly

known as "the Brass." The term is not quite an exact one, because many of these instruments are at times made of other metals, while some others which do not come under this heading are frequently made of brass. For modern ears, the subject is sufficiently defined if it be described as dealing with *wind instruments played by means of cup-shaped mouthpieces,* because the family of Cornetti or Zinken, which also had these mouthpieces, died out many years ago, and surviving specimens are only seen at an exhibition such as this, and in the private collections of enthusiasts such as the Rev. F. W. Galpin and Colonel Shaw-Hellier. At present, therefore, we are dealing only with the instruments still in use in orchestras and military bands, with sufficient reference to earlier types of the same instruments to show how they reached their present forms by a process of growth during the last three centuries.

Before approaching these instruments individually, brief reference must be made to some elementary laws of Acoustics which govern all musical tones. In all instruments, two things are necessary for the production of strongly audible sounds—first, an exciting cause; and second, a resonator. In a violin the exciting cause is the vibrating string; but this would only make a feeble sound, audible at a few inches' distance, unless the string were attached to the body of the instrument, which reinforces the vibrations and allows us to hear them farther off. In the reed instruments, the exciting cause is the reed, but this produces only shrill squeaks if it be not attached to a tube whose column of air is in

sympathy with those squeaks. In the brass instruments the lips of the player form the reed. A squeak, made by pressing them close together and blowing through them, is the exciting cause of the tone produced on all the brass instruments, and there is no further mechanism for this purpose. For practical musicians it is unnecessary to dwell upon such an elementary matter, but a large proportion of the general public shares the ignorance of the novelist who, when the heroine was in a difficult situation and wished to give an alarm, says she seized a horn from the wall of her father's castle and blew through it. "But, alas!" says the novelist, "*the tongue of the trump was broken*"—and of course the lady fell into the hands of the wicked baron. Neither trumpets nor horns nor any of their kin have "tongues," and when we speak of "tonguing" we simply mean that the player's tongue is being used to stop and unstop the stream of air which puts the lips in vibration. The lips, we repeat, are the sole exciting cause of the sound, although by themselves they can make only an unmusical squeak. When the same squeak is made into a little tube, such as the mouthpiece of a horn, something approaching a musical tone is developed, but the column of air is far too small to govern and steady it to any fixed note. It reminds one of the little dog with large tail which seemed to observers to be wagged by the tail instead of the tail being wagged by the dog. What is wanted in order to prevent this is a column of air of sufficient length to vibrate powerfully at a fixed pitch. When you have added this to the mouthpiece you have

got the prototype of all the brass instruments. Even the mouthpiece is unnecessary if the end of the tube itself is of suitable size for the lip-action. (One of Mr. Galpin's cornetti is thus played, the end of the tube being finished off smoothly to act as its own mouthpiece; and there can be no doubt that the mouthpiece, as a separate thing, was a comparatively late addition to the primitive horns and trumpets. By "late" we do not mean anything during the last few centuries, but late compared with the earliest uses of such instruments.)

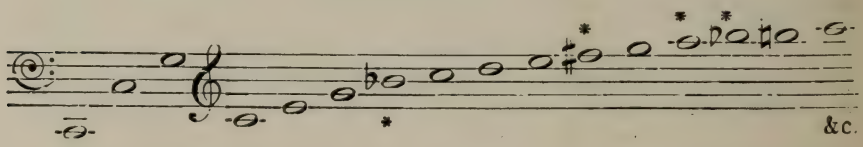
It is often said of a musical instrument that its origin is lost in the mists of antiquity. This is true of every kind, and emphatically so of the trumpets and horns. An interesting point is the survival, in present-day use, of the most primitive types, dating back to the time when men first fought each other, and probably as early as when two men existed who wanted to eat the same meal or possess the same prehistoric lady. We find still in use shells blown for warlike purposes by savage tribes. The horns of rams and cattle provided similar primitive means of producing sound-signals, and actual horns have been in use right down to our own day even among civilized peoples.

History records that, concurrently with the continuation of the use of these early types, trumpets which were not far removed in development from the cavalry-trumpet, infantry-bugle, and post-horn of to-day, have been in use from early Roman times. The essential feature which differentiated the improved instruments

FIG. 105.—INSTRUMENTS WITH CUP-MOUTHPIECES IN THE COLLECTION OF THE REV. F. W. GALPIN.

1, Forester's Horn, English, eighteenth century; 2, Postilion's Horn, English, *c.* 1700; 3, Hand Trumpet, German, 1780; 4, Bugle, English, *c.* 1800; 5, Cornopean (two pistons), Belgian, *c.* 1825; 6, Keyed Trumpet, Italian, *c.* 1800; 7, Trumpet (three spring slides), Belgian, *c.* 1845; 8, Bacchic Horn, Græco-Roman, *c.* 100 B.C.; 9, Oliphant, Bavarian, seventeenth century; 10, Slide Trumpet by the inventor, English, *c.* 1800; 11, Shofar, Jewish; 12, Hunting Horn, English, 1699; 13, Cornetto Curvo, German, 1518; 14, Slide Trombone, English, *c.* 1850; 15, Herald's Trumpet, German, 1460.

from the crude horns and shells was the lengthening and narrowing of the tubes. This process reached its culmination in the French-horns and trumpets of the seventeenth and eighteenth centuries, the horn in A, *basso,* having a tube-length of nearly twenty feet and a very narrow scale or bore. (The word "scale" is used here in the organ-builder's sense, referring to the ratio between the width and the length of the tube.) A very wide and short instrument like a shell can make a tremendous noise but can usually produce only one note, and even that is not steady, but can be made sharp or flat by varying the blowing. It was early discovered that longer and narrower tubes would produce more than one note of steady pitch. As time went on it was found that very long and very narrow tubes would produce a great many different notes; and, generations before we had a Ganot, a Helmholtz, or a Tyndall to formulate a theory of acoustics with the aid of advanced mathematics, practical instrument-makers and players, who were by no means among the learned ones of the earth, had discovered Nature's wonderful harmonic chord.



Every brass instrument owes the foundation of its musical scale to the power a player has of producing

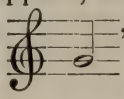
* The asterisks indicate notes which are somewhat flat.

some or many of these notes by varying the lip pressure, whereby the column of air is encouraged or forced to break itself up, with "loops" of different lengths, and "nodes" at different proportional subdivisions of the tube-length. This law applies also to the vibrations of strings. By touching a violin-string very lightly at the middle it can be encouraged to vibrate in two halves instead of the whole, and so forth. In a similar way, a column of air can vibrate as a whole; or can be split into two halves, when the second note of the above series will be produced; or into three thirds, when number three will appear; or into four quarters, when number four will be the result; and so on for higher sounds. The bass tuba and the French-horn in F have tubes about twelve feet long, of which the *proportions* are all maintained in accordance with the above harmonic scale, though the *actual pitch* of the notes is different. F being the fundamental tone of tubes about this length, we get the notes of the chord of F, and the higher harmonics in proportion.[1]

It is not commonly realized that the great orchestral tuba, with an enormous tone like organ pedal-pipes, has only the same tube-length as the French-horn in F, which soars so beautifully into the high alto and even soprano registers. Few, if any, of the brass instruments can produce both ends of the harmonic scale. An instrument of wide bore, with a mouthpiece the size of a small tea-cup, can get the fundamental sounds; while

[1] This point was illustrated with the bass tuba and French-horn, both pitched in F.

an instrument of narrow bore, played with a small mouthpiece, can produce better the higher harmonics. Some horn-players can just touch the fundamental sound, but it is not a note of much practical value. This brings us to refer to a popular misconception, to the effect that it is a *certain degree of the harmonic scale* which requires a certain lip-pressure. To quote one author—

"This pressure is practically the same for the same note of the series, whatever be the crook," therefore "the parts for the horns and trumpets are always written in the key of C. . . . To write the real note to be sounded would greatly complicate matters for the player. Suppose, for instance, that the note the composer wishes heard is  , and that this note is written in the horn part. If he is playing on his C horn, the performer will have to sound the twelfth note of the series; if on an F horn the ninth, on a G horn the eighth, and so on, and there would be constant risk of mistakes. But, with the notation actually in use, the G just given shows him that he is to play the sixth note of the series, and the note that is sounded will depend upon the crook that he is using at the time."

This is a serious mistake. It is the *actual pitch* of a note which calls for a certain pressure, and *not its nominal position in the harmonic series.*[1] This we can

[1] It has been proved by experiment that the same lip-pressure always produces a certain fixed pitch, no matter whether the player take up a trumpet or a horn, a trombone or other brass instrument. The writer quoted above has since complicated the matter further in a recent lecture by using the terms "*lip*-pressure" and "*wind-*

prove by a simple experiment, which ought to secure the abolition of all those long arguments in text-books about the necessity of treating horns and trumpets as transposing instruments.[1]

While on the subject of misconceptions, mention must also be made of an article under the heading "Legato" in Grove's *Dictionary*. Referring to the means of producing the legato effect on various instruments, the writer says, "A wind instrument on which the different sounds are produced by the action of the lips alone, as the horn, trumpet, etc., is incapable of making a true legato." This statement is quite inaccurate, and although Mr. Busby failed so signally in our experiment to do what one professor said he ought to be able to do, he can play without any trouble what another professor says is impossible. It is quite easy to glide from one note to the next on a brass instrument, with perfect *legato* effect, and even to skip one or more notes without either touching them or breaking the legato.[2]

pressure" as though they were synonymous. Lip-pressure governs pitch; wind-pressure regulates degrees of loudness.

[1] This was done, to the satisfaction and conviction of the audience. Mr. T. R. Busby, the well-known horn-player, was asked to produce certain notes with his mouthpiece through a hole in a screen, so that he was ignorant of the names and pitches of the crooks employed. He entirely failed to produce any *nominal* harmonic, but imitated with ease and certainty any actual sound asked for, when sung or played on the pianoforte.

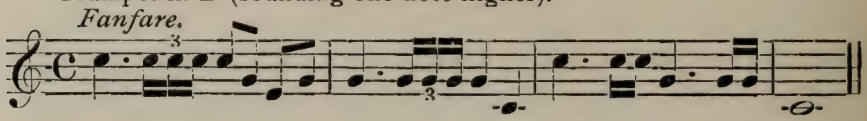
[2] This was demonstrated. Unfortunately, the error has been perpetuated in the new edition of "Grove."

English Music

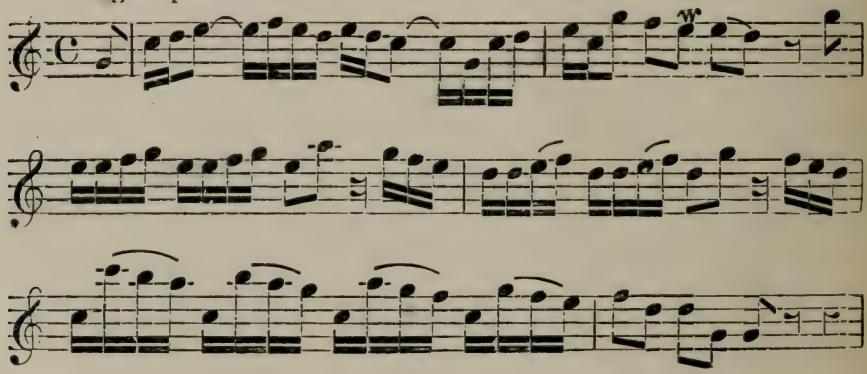
We will now look briefly at the history of the four classes of instruments before us—namely, trumpets, horns, trombones, and the wide-bore instruments, beginning from about the year when King James I., recently come from Scotland, showed his interest in musicians by granting a charter to this Company. From 1604 down to about 1750, trumpets, horns, and trombones were in common use. During that time, and especially in the century from 1650 to 1750, the trumpet, formerly used for signals and fanfares in noble or royal pageants, gradually won for itself an artistic position of the utmost importance. The difference between the kind of music played by trumpets in 1604, and that to which they attained by the time of Bach, will be strikingly shown in two examples, the first being the sort of

Trumpet in D (sounding one note higher).

Fanfare.



Trumpet in D.
Obligato part from Bach's "Christmas Oratorio."



1

2 3 4

FIG. 106.—BRASS INSTRUMENTS IN THE COLLECTION OF COLONEL SHAW-HELLIER (CORNETTO GROUP).

1, Serpent, silver-mounted, made in Paris; 2, 4, Bass Horns; 3, Ophicleide.

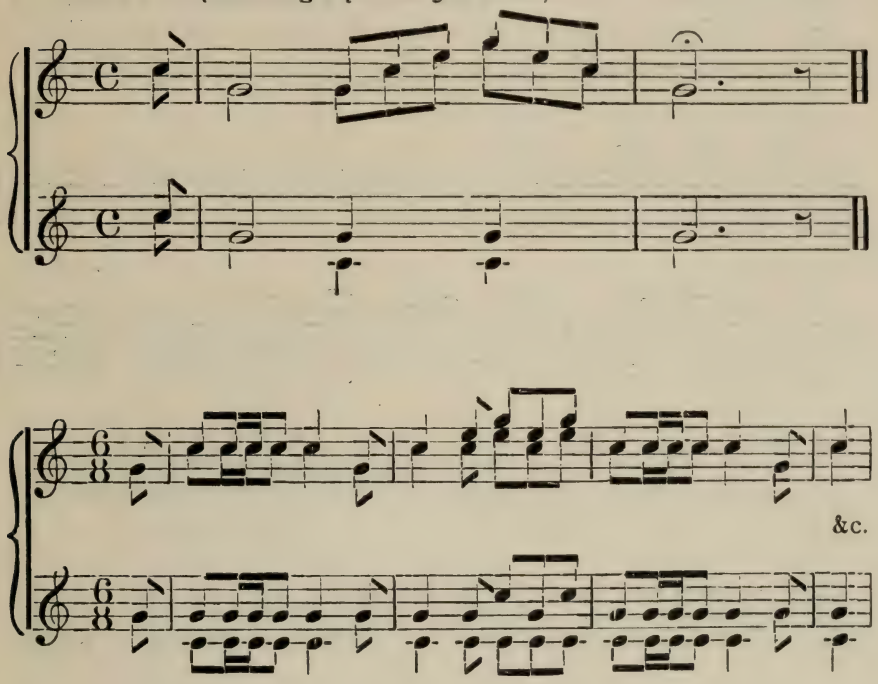
flourish played at a pageant, and the second showing the extraordinary development of the use of the high harmonics in order to get diatonic and even chromatic scale passages.

As yet, the trumpet possessed only the harmonic scale, and its melodies were restricted to those notes. Nevertheless, Purcell, Bach, Handel and others of the period, were very prolific in trumpet tunes, and secured wonderful variety, although they wrote almost invariably in the key of D and had such a limited selection of notes. It was a common custom to write for three or even four trumpets, two of which played the high notes and melodic passages, and the other two used mainly the lower notes of the tonic chord. They were termed Clarino I., Clarino II., Principale, and Toccata, respectively.

During the earlier part of the same period the *horns* were open-air instruments, and were employed almost exclusively for hunting signals. In France and Germany, especially, a very large number of such signals had come into use to accompany the various stages of what had then become an elaborate fine art—namely, the art of the chase. It seems that it was more important to kill the quarry according to correct rules, and to take any amount of time over it with great ceremony, than to bring home a large bag. Some interesting examples of signals of the old North German Royal Hunt are quoted in Kappey's *Short History of Military Music*.[1] One of them is as follows :—

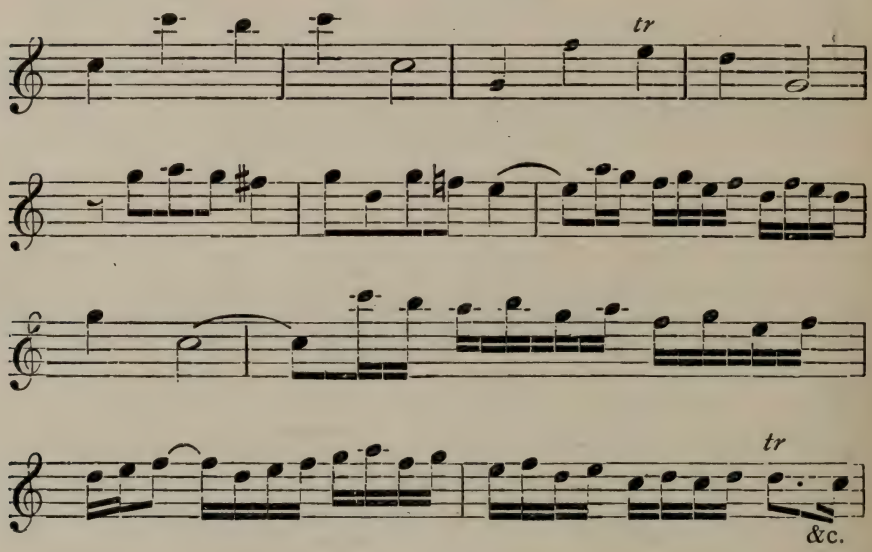
[1] London : Boosey & Co.

Horns in F (sounding a perfect 5th lower).



By the time of Bach, the solo horn had been raised to the same dignity as the solo trumpet in the orchestra, with an equal amount of discomfort to modern players, for the parts are extremely high and frightfully difficult. As in the case of the trumpet, so with the horn, anything like a complete scale could only be obtained in the top octave, and until inventors found means for filling in the scale-gaps of the lower and middle registers, the situation had to be accepted. A typical example of Bach's high and florid horn parts occurs as

an obligato to the bass solo, "Quoniam tu solus," in the B minor Mass. The opening bars are as follows (written for horn in D, sounding a seventh lower) :—



The only brass instrument, during the period which we have been considering (1604-1750), that had the power of producing a complete scale throughout its compass, was the trombone. Its predecessor, the sackbut, had been in common use in the town bands during the Middle Ages; but the sackbut had only a short slide, which was not sufficient to fill all the gaps in the harmonic scale. By the second half of the fifteenth century the trombone had come into use, virtually the same as we know it. During the sixteenth century it became much employed in churches, and was

to be found in complete groups, like the cornetti, shawms, flutes, viols, etc., as was the custom of the period. There was a high soprano trombone, above the alto, tenor, and bass instruments which we now use, and also two larger sizes below. The trombone, although closely related to the trumpet in character, was never exclusively reserved for royalty and the nobility.

The slide of the trombones and sackbuts was the only form of mechanism employed in 1604 for the completion of the scales of brass instruments. Here we must revert again to the science of Acoustics. It was early discovered that when wind instruments were blown with cup-shaped mouthpieces, it was necessary, in order to produce a resonant tone, either that the body of the instrument should be a cone of a wide angle, or that the notes should speak through a "bell." The rather fuzzy, dull tone of the old cornetto was due to the absence of these requirements.[1]

It was obvious that advance on the lines of the old cornetto would be very limited, and all attempts of this kind have now been abandoned, although, as late as the middle of the nineteenth century, makers and players still lived in hopes of a satisfactory method of completing the scales by opening holes in the sides of the tubes. To this we shall refer again later. Meantime, we repeat that in the seventeenth century the trombone

[1] Experiments were here made with tubes of paper of various sizes and varying cone-angles, with and without bells. A brilliant tone was also produced from a cornetto with a bell affixed.

was the only brass member of the orchestra which employed effective mechanism for the completion of the scale. The sliding system of the trombone possesses many advantages, but also some disadvantages, to which also we shall make reference at a later stage.

Down to the end of the eighteenth century, the period of Haydn, Mozart, and early Beethoven, no radical change was made in the brass instruments, but the music written for them changed greatly. It was found that the upper range of harmonics used by Bach and Handel was very uncertain of production; and there being no other means of filling the gaps, composers and players seem to have sat down and patiently waited for something to turn up. Both horns and trumpets were used in various keys so as to make as many open notes as possible available. But the carrying of separate instruments was a cumbersome undertaking, and it was an immense step forward when the system of "crooks"[1] was introduced.

At the opening of the nineteenth century, temporary systems for partially completing the scale came into use. In the case of the horn, it had been discovered by one Hampl, a horn-player of Dresden, that the insertion of the hand in the bell of the instrument lowered the pitch. From about 1800 to 1850 was the hand-horn period, and some of the opera composers, such as Spontini, Meyerbeer, Weber, and Rossini, went to great lengths in their demands upon the skill of horn-

[1] These pieces of additional tubing for altering the pitch of brass instruments were shown, and their use explained.

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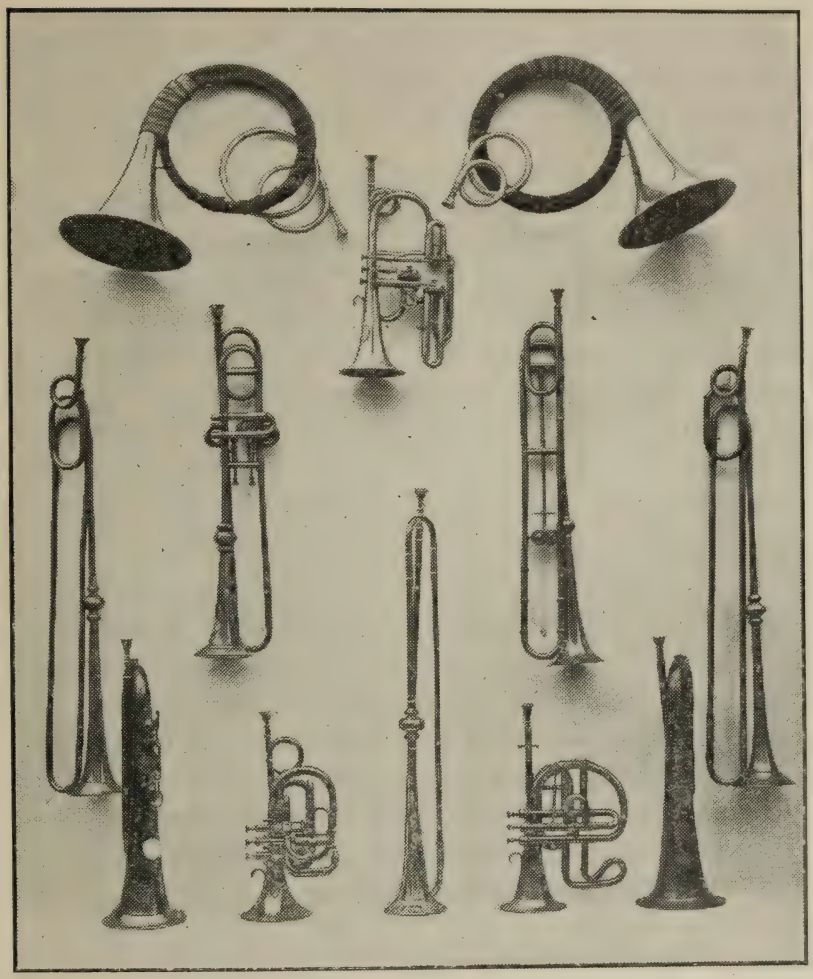
4, 5



6, 7

8 9 10 11 12

FIG. 107.—TRUMPETS, HORNS, ETC., IN THE COLLECTION OF COLONEL SHAW-HELLIER.

1, 3, Pair of Hand-horns, by J. C. Hofmeister; 2, 9, 11, Cornets-à-pistons, various old models; 4, 7, Pair of Natural Trumpets, in D; 5, Trumpet with two horizontal valves (1840); 6, Slide Trumpet, by Goodison, London; 8, 12, Keyed Bugles; 10, Silver Natural Trumpet.

players. In a different way their writing for the horns was as elaborate as that of Bach.[1]

In the early years of the nineteenth century the trumpet also acquired a small slide, which enabled the player to add something to his limited scale, though not to complete it.[2]

It was reserved for the middle of the nineteenth century, that great age of inventiveness, to furnish the brass instruments with complete chromatic scales on a method quite independent of the system already existing on the trombone. The early decades of the century, however, had provided us with a false start. The story goes that James Halliday, bandmaster of the Cavan Militia, hit upon the principle of the keyed-bugle by accident. His bugle was sent to him in a packing-case. When he took it out and blew it he was astonished to hear a note different from what he expected. On examination he found that a nail of the packing-case had pierced a hole in the instrument. When he put his finger on the hole the original pitch was restored. In 1810 he brought out a patent for a keyed-bugle in which the same principle was carried out sufficiently to complete the scale of the instrument. In compliment to the Duke of Kent, father of our late Queen, through whose influence it was introduced into the army bands, it received the name of the Kent Bugle. But Halliday was doing no more than dis-

[1] The use of the hand was explained and illustrated by means of typical horn-passages.

[2] This was shown and explained.

covering what had never been lost. The principle had been tried before, in the Cornetto family of instruments, and abandoned, the Serpent being the only member of this family which was retained down to about 1850. An improvement on the serpent was the Ophicleide, in which Halliday's system of keys was, roughly speaking, applied to a serpent made of brass. Both the Kent bugle and the ophicleide were capable of much in the hands of good players, but they stood not a chance against another system which was destined to revolutionize the brass family. We refer to the addition of pistons, valves, rotary cylinders, and mechanism of that kind. All these contrivances are virtually *taps* which turn on extra pieces of tubing at the will of the player. A trumpet or horn supplied with these can do all that a whole collection of trumpets or horns would have been needed for in the seventeenth century, or for which in the eighteenth century a large number of crooks would have been necessary.[1]

The story of this invention is a long one, and would take far too much time to tell. Mechanism of this kind appeared in various countries in the early part of the last century, and the patents taken out overlapped each other considerably. Many of the earlier forms of applying the principle are now quite discarded.[2]

The main credit for the perfection of the piston system

[1] The system of pistons was explained, and the complete scale played, with their aid.

[2] An interesting series of old instruments from Colonel Shaw-Hellier's collection was here exhibited. (See Figs. 106 and 107 *ante.*)

is due to Adolphe Sax (born 1814), whose name is perpetuated in a whole group of instruments known as Sax-horns. To this family the cornet, the saxhorn proper, the baritone, the euphonium, and the tubas of all sizes belong, and it is hardly necessary to point out what a debt we owe to this system of mechanism for our military music, not to mention the improvement in orchestral music. From the time of Sax to the present day no radical change has been made, but players and inventors without number have been labouring to perfect the system. A well-made piston-instrument, to-day, must seem to the listener when it is played by an artist to be already perfect. But scientifically this is far from being the case, for various reasons. First, in order to get perfect tone and intonation throughout the compass, the bore of the tube must be perfectly regular in form—that is to say, perfectly cylindrical or perfectly conical. If it were possible to use cylindrical tubes entirely, the makers' difficulty would vanish; but unfortunately cylindrical tubes do not produce all the harmonics, but only the alternate ones, and so they are not available for brass instruments. All the existing systems for obtaining intermediate notes, whether by the slide of the trombone, the crooks of the horn, or modern pistons, necessitate the spoiling of the graduation of the cone. This is a defect which is very glaring in bad instruments, and is only smoothed over in the best.

Another defect is, that when two or more pistons are used simultaneously the note produced is decidedly

Brass Wind Instruments

1 2 3

FIG. 108.—MODERN ORCHESTRAL INSTRUMENTS, EXHIBITED BY MESSRS. RUDALL, CARTE & CO., LONDON.

1, Slide Trombone in B flat; 2, French Horn, three pistons, with F crook; 3, Trumpet, three pistons, in F.

sharp in pitch. The reason for this is that the additional tubing added by a piston must be a certain *proportion* of the length of the main tube, and not a certain *fixed* length. For example, a tube eight feet long needs about six inches more to lower it a semitone; but if it be already lowered a whole tone, by means of one piston, the effective tube-length has become *nine* feet, and then the semitone piston does not add sufficient (with its six inches of extra tube) to lower the pitch a full semitone more and make the sound a minor third below the original pitch. When more than two pistons are used simultaneously the error is of course magnified.

With the trombone slide, a player with a good ear can make all his notes accurately in tune, but he loses much in the direction of agility. Scale passages and shakes which are child's play on a piston instrument are next to impossible on the slide trombone.[1]

This is a world of compromise, and we have to make the best of what we have until something better turns up. At this moment we will do no more than indicate the lines upon which any one who possesses an inventive genius may set to work. What is wanted is a brass instrument of perfect intonation and even tone throughout. This can only be obtained by securing the same angle of cone throughout the tubing, both in its normal length and when extended by means of slides or pistons, and as far as one can see this can only be done by adding the extra tube-lengths

[1] All the above-named defects were illustrated.

(with bells of proportional size) at the *large* end of the instrument. Six extra tubes, with six several bells, would be necessary to do all that the existing three pistons now effect, and it is hardly necessary to add that such a requirement is so cumbersome as to be prohibitive. Meantime, the artist-performer stands between the instrument-maker and the listener, and what is imperfect in the mechanism is concealed by the art of the player, who modifies both the tone and the intonation by varied intensity of embouchure and wind pressure.

A few additional words are due upon the origin and growth of the extraordinary system of transposing notation, under which so many of the orchestral instruments are compelled by custom to work. Some orchestral transpositions, especially that of an octave, are caused by the shortness of compass of the ordinary clefs, which were originally only intended for voices; hence, instruments of extremely high range use the treble clef to indicate an octave higher than usual. In the opposite direction, instruments of low pitch read the bass clef as though it represented sounds an octave lower than the normal. These transpositions, however, cause but slight misunderstanding and inconvenience compared with those of other intervals. As at present used, the note C (for example) may mean in an orchestral score any note of the chromatic scale from about fifteen semitones below the written note to about fifteen semitones above the same. This is to say, that what we *see* only tells us within the wide range of two

and a half octaves of what we are likely to *hear*. These irregular transpositions are of immense hindrance to the study of orchestration, and of serious detriment to players in forming a clear impression of real pitch. They arose in the first instance because the instruments of the sixteenth century were imperfect in mechanism and incomplete in scale, and although this has been changed during at least two generations of players and composers, either laziness or the want of a clear conception of the intention of a musical notation (which the man in the street may be forgiven for imagining to be for the noting down in the simplest and least ambiguous manner possible what a composer wants to have played) has hitherto stood in the way of a much-needed and quite practicable reform. There is nothing but custom to prevent a composer to-morrow from writing his scores in a rational and intelligible manner, and treating all the brass instruments as some of them have been treated for years—namely, as non-transposers. Seeing that it is essential for a player to hear mentally, in advance, every note he has to produce, is it not astonishing that the present cumbersome plan of writing down anything but the desired note should have been maintained so long after the need for it (if it ever existed) has passed away?

The use of the brass instruments in the orchestra has advanced during the last three centuries from an extreme of simplicity, when their parts were of stereotyped character, and their voices were only heard when special effects were desired, to a condition of complexity

rivalling that of the wood-wind or even the strings. It has become therefore most desirable, in the interests both of composers and of players, that some more uniform system of notation should be adopted for them. In the case of the French-horn, for example, composers still write for various crooks without showing in the music any justification for this procedure—that is to say, there is no apparent advantage gained by this increase of complexity in the score. The players almost invariably use the F crook, transposing their parts when they are written for other crooks. In some of Wagner's and Richard Strauss's music we find a further anomaly, for they indicate changes of crooks without giving time to change them! And, strangely enough, they do not always even avoid sharps and flats by so doing; if they did, we could understand that they were using the notation of key C as a sort of sol-fa system. Sullivan wrote for various crooks, and endeavoured to insist upon their use; but what do we find in his scores—in *The Golden Legend*, for example? Here we have chromatic and florid parts written for horns in D flat, necessitating the use of pistons; but the pistons are not at all good with the D flat crook. In this low key, it must be remembered, an extra tube-length of about one foot ten inches is needed to lower the pitch a whole tone, and both intonation and execution become very uncertain under such conditions. Players can produce all the notes required on the F crook with greater ease and certainty, and it is to be feared that, notwithstanding the late Sir Arthur

I

2 3 4

FIG. 109.—MODERN MILITARY INSTRUMENTS, EXHIBITED BY MESSRS. RUDALL, CARTE & CO., LONDON.

1, Flügel Horn in B flat; 2, Baritone in B flat; 3, Bombardon, upright model, in E flat; 4, French Horn in F and E flat (combined), with new rotary tap for changing the key.

5 6 7

8

FIG. 110.—MODERN MILITARY INSTRUMENTS, EXHIBITED BY MESSRS. RUDALL, CARTE & CO. LONDON.

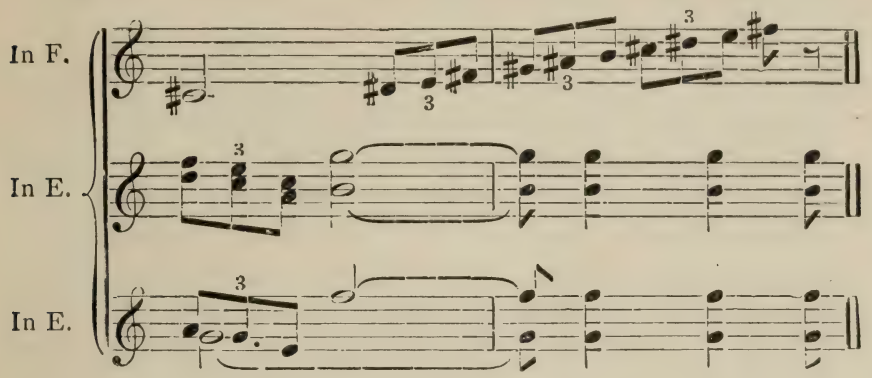
5, Euphonium in B flat; 6, Contra Bass Bombardon, circular model; 7, Tenor Horn in E flat; 8, Cornet-à-pistons in B flat.

The piston instruments in Figs. 108, 109, and 110 are on the new conical-bore system of Messrs. Rudall, Carte Co., in which a cone shape is maintained throughout the tuning-slides and piston tubes.

Sullivan's protest at the Leeds Festival when the work was first brought out, the performers will continue to employ the means which their experience has taught them to be the safest. There *are* differences of tone between the crooks, but these differences are no more than those between different players upon the *same* crook. If we examine the scores of the classic composers, moreover, there is comparatively little evidence to show that they chose the crooks of brass instruments and the keys of clarinets, etc., for their tone ; in almost every case, in fact, they seem to have chosen their instruments simply because they wanted certain passages which could not then be played upon instruments in other keys. We find brilliant movements in which the dull-toned horns in C are used, sombre movements with horns in E, F, or G, and so forth. In the same way, the so-called brilliant clarinets in B flat are employed in serious movements which happen to be in flat keys, while the so-called dull clarinets in A appear in Mendelssohn's bright opening movement of the Italian Symphony. Multitudes of other examples could be cited if time and space permitted, and although in a few cases it is fairly evident that the keys were really chosen for their characteristics, in the large majority of instances facts are dead against this usual contention of the purists.

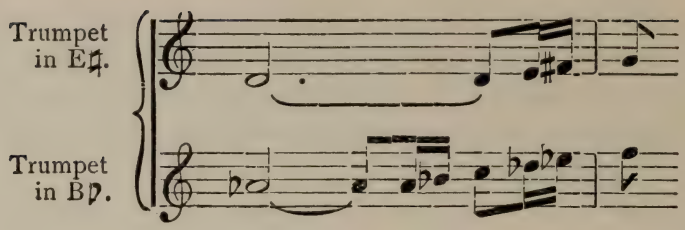
Coming down to the scoring of that most modern of moderns, Richard Strauss, we find some extraordinary passages for the brass. In the tone-poem, "Ein Heldenleben," the horns are mainly in F, but occasion-

ally some or all of them change into E, and it is hard to see what is gained by the additional complexity of the score. Here is an instance where four are in E and one in F, although they are all playing in the (concert-pitch) key of E :



If any one of them more than another *needed* to be crooked in E on account of the comparative difficulty of the passage, it is the very one that is left in F!

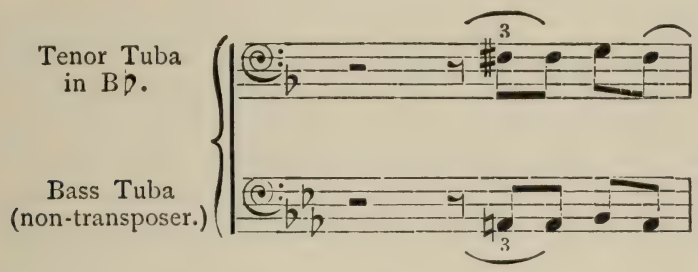
The trumpets are in much the same transition state at present as the horns. Composers do not seem to know what to write for, and in some scores it really looks as though they gave up the problem of deciding on a rational and uniform system of notation because players have shown such an aptitude for transposing that almost any notes will do on the paper, as long as we indicate how much different they are from the sounds desired by marking the staves "trumpet in F," and so forth. What is gained, for instance, by such vagaries as the following?—



Every one of these notes can be produced on the F trumpet, with exactly similar tone and equal execution. Why, then, pretend that the facts are otherwise? And, to go a step farther, why not write the actual pitch required (as for trumpets in C)? As we have already said, the player must realize this actual pitch mentally before he can produce a single note. Why, under these circumstances, should he have to make a mental calculation of the real pitch before he can come to business? Dr. Saint-Saëns has already made an experiment in the direction of writing actual sounds for trumpets, and the players find no difficulty in reading his parts. Other composers have done what is virtually the same thing, without declaring it to be so, by marking the parts "trumpets in C," and both trumpets and horns could abandon the transposing system entirely in a month's time without any trouble. Neither of these instruments ought to transpose, to-day, any more than the trombones.

The need for reform in this matter of transposing becomes more urgent daily, as composers are continually introducing new instruments into the orchestra and treating them in haphazard fashion in this respect.

The bass tuba in the orchestra always has its actual pitch indicated, and does not even transpose an octave like the string-bass and contra-fagotto. The said bass tuba may be pitched in F or E flat or in B flat (contra-bass), but that is looked upon as a matter which concerns only the player, and need not trouble the composer or the score-reader. But when tenor and other tubas are used they are nearly always treated as transposers. Why? we may again ask; and we may wait long for an answer, because no rational one can be given. In Strauss's "Heldenleben" we find this passage, for example:—



Here the two tubas play in consecutive perfect fifths, though they look like sixths on paper owing to the transposing, and it is not to be imagined for a moment that Strauss had any desire to disguise the fifths from critics. The anomalous notation is due simply and solely to convention. The bass tuba, like other orchestral bass-wind, is always given his proper notes to play; but the tenor-tuba, presumably, is looked upon as a sort of horn, and therefore must transpose. It is stupid, because so needless. Presently we shall doubt-

less have the whole saxhorn family in the orchestra, and shall add a few more varieties of notation to the existing muddle; and the glorious absurdity of the whole thing is that players will certainly settle the question in their own practical way, and play the parts upon the instruments which they find to produce the best effects most easily and safely. As with the horns and trumpets now, the tuba-players may see one note on the paper, think of another nominal note for their fingering, and of a third note (actual pitch), before they can blow what is wanted. Is it not time to make a clean sweep of the whole system before it becomes any worse?

Turning once more, in conclusion, to the instruments themselves and their effect in the orchestra, we may draw attention to a few desiderata in future developments. First, notwithstanding the presence of the tuba, it is to be wished that the bass trombone in England were used in F more frequently than it is, or at any rate that the G trombone should always have the piston attachment to produce the eight-feet C. Then we could welcome a more extended use of the contra-trombone also, and a revival of the obsolete soprano and nearly obsolete alto-trombones. Their parts are to-day supplied by other instruments, but complete harmony in one tone-colour produces an effect attainable in no other way. Similarly, a good soprano horn-tone would be a fine addition to the orchestra. We are aware that the usual argument against it is found in the tone of the B flat alto crook

of the ordinary horn, which is rather unpleasantly "bugle-y"; but this is because the proportions of the tube are all wrong with this little crook, and it is probable that a small-bore instrument of correct conoidal bore from mouthpiece to bell would give us a new and beautiful orchestral tone, more like a pure soprano human voice than anything we now possess.

Finally, we would make a plea for the cultivation and retention of the piston trumpet in F, instead of the many substitutes which are supposed to fill its place satisfactorily. We say nothing in disparagement of the cornet-à-pistons: it has its own place in the scheme, and fills it as no other instrument can do. But it is out of place in trumpet parts, and now that the real trumpet has its scale perfect there is no excuse for using the cornet. Mr. Walter Morrow gave a striking demonstration at a Gresham Lecture recently, when he not only played elaborate solos written for the trumpet but also gave a very florid and chromatic solo upon it which was intended for the cornet. It is a pity also to see so many players nowadays using the so-called trumpetino instead of the full-sized F trumpet. The tone is not by any means so good. On the Continent especially the proper trumpet is neglected in favour of these substitutes, and foreign composers who visit us have often remarked on the fine effect of our trumpets as played by Messrs. Morrow, Solomon, and other first-rate artists.

SOME NOTES ON EARLY PRINTED MUSIC.

By ALFRED HENRY LITTLETON.

Musical Illustrations.

Madrigal, in 4 parts—
"This sweet and merry month of May" ... *W. Byrde*

Madrigal, in 6 parts—
"This sweet and merry month of May" ... *W. Byrde*

(Two settings of the same words from Thomas Watson's *Collection of Madrigals*, 1590.)

Singers—Masters Sydney Sheppard and Harold Shemmonds, Mr. Walter Coward, Mr. William Fell, Mr. Frederick Norcup, and Mr. Bertram Mills.

Air—"Nobil alma," from *L'Olimpia Vendicante*, an Opera by Alessandro Scarlatti.

Mr. William Fell.

Solos on the Harpsichord by Mr. Norman Cummings.

The history of music printing covers practically the same period of time as that which has witnessed the development of modern music; moreover, it is interesting to note that the greater part of the life and work of the Worshipful Company of Musicians belongs to and includes the same period.

Although much music of importance was written in

early times and has been preserved in various ways, the beginning of modern music may be said to date from the great and brilliant development which took place in the latter half of the sixteenth century, when compositions came into existence which have never been surpassed.

The earliest product of the printing press was a copy of the Holy Scriptures issued by Gutenberg between the years 1450 and 1455. A natural sequence of the publication of this Bible was a demand for printed copies of service books for the use of the Church; in these service books, music, being absolutely essential, was probably printed for the first time, although no example earlier than 1481 is now known to exist.

Music formed so important a part of the Church service that priests and monks had necessarily to make themselves acquainted with the art; and their training was provided for by the publication of many treatises which discussed the laws governing music at that time. Music was taught in the schools; but as education was confined almost entirely to those persons who were destined for the service of the Church, ordinary people sang their songs, as the boy in the street does to-day, by ear and in accordance with tradition.

The art of printing, which was to record progress in music as well as in all other arts, was invented in Germany, and to Germany belongs the credit of producing the earliest printed book containing an example of printed musical notation. This book is Gerson's *Collectorium super Magnificat*, printed at Esslingen in

1473. The work consists of an elaborate description of each verse of the Magnificat, and the five notes, which may be said to represent the foundation of music-printing, appear on the seventh page. The author seems to have thought that these five notes have some connection with certain passions or affections of the mind, beginning with joy on the highest note and ending with grief on the lowest. The notes are undoubtedly printed from type, or from pieces of metal realizing the effect of type; but the printing of the lines or staff proved too great a difficulty for the printer, and they were left for insertion by the illuminator, who was expected to add them when he put in the initial letters and other decorative touches. The copy of the book shown in the Musicians' Company's Exhibition has the music lines so added, but most of the copies known to bibliographers are without the lines. Thus no less an authority than the Rev. Dr. Thomas Frognall Dibdin, librarian to Lord Spencer, was led to say that what another authority (Laire) "calls musical notes, are five square spots." Of course he is quite wrong, for it is clear that they are notes, and with the aid of the clef, which is also printed, we can decipher the actual notes that are represented. Thus we see that while the printer of 1473 could print notes, he had to invoke the aid of the illuminator to give effect to these notes, by adding the necessary lines. Within a few years a number of Church service books were issued with the lines only printed for the musical part of the service. The absence of notes may be explained by a deficiency in

the printing equipment, or more probably the notes were purposely omitted in order that the authorities of any individual church might insert by hand the notes of the music which they desired to use; and it was not until 1481 that lines and notes printed together from type appear in a missal issued at Würzburg. Another early and most interesting specimen of a printed book containing musical notation printed from type is a *Grammatica brevis,* by Franciscus Niger, printed at Venice in 1480. The young student of the time can hardly have found this grammar *short*, as it is a volume of nearly five hundred pages. The musical examples appear towards the end of the book, and although the notes doubtless represent tunes then in vogue, their practical use appears to have been to help in teaching the student how to scan his lines of Latin poetry, or the use and modulation of his voice in reading. The notes in this work are printed without lines, but it is interesting to find another edition, issued in 1502, in which both notes and lines are printed. (These two very rare books were to be seen side by side in the Exhibition.)

The first printed musical work bearing a date was issued in 1480 at Naples. This was entitled *Theoricum opus musice*, by Franchinus Gafurius, the first printed treatise on music. Between this date (1480) and the year 1518 several editions of this work, as well as some others by the same author, were published, and we find from these and other books that harmony of ideas among musicians seems to have existed as little then as

it has in many subsequent periods. Controversy was the order of the day, and great contests were fought out in print between Gafurius and Ramicis de Pareja, a Spanish musician, many more joining in the fray and taking one side or the other.

These musical treatises continued to appear with wonderful frequency; they not only throw much light on the musical culture of the time, but they show the very prominent position then held by the art.

Some very important and interesting works on musical instruments, combined with a certain amount of theoretical instruction, made their appearance at about the same time. The first of these is Sebastian Virdung's *Musica getutscht,* printed at Basle in 1511. This may be called the first picture-book of music. It gives representations and descriptions of all the instruments known and in use at that time, from the clavichord and organ to the trombone, from the lute to the Jew's harp. Virdung's book also contains a hymn to the Virgin, set for four voices with an accompaniment in tablature, perhaps the first printed example of that combination.[1]

Virdung's descriptions are often very quaint. In speaking of kettledrums—probably novelties in his day—he says that they must have been invented by the devil, for they make so great a noise that they cause much

[1] Opposite is a facsimile of the music, showing the melody on a staff of five lines, the other parts with their time value indicated by tails, sometimes crosses, and dots being underneath. It may be mentioned that this latter alphabetical notation was also the mode used in Germany for organ and lute music until quite a late date.

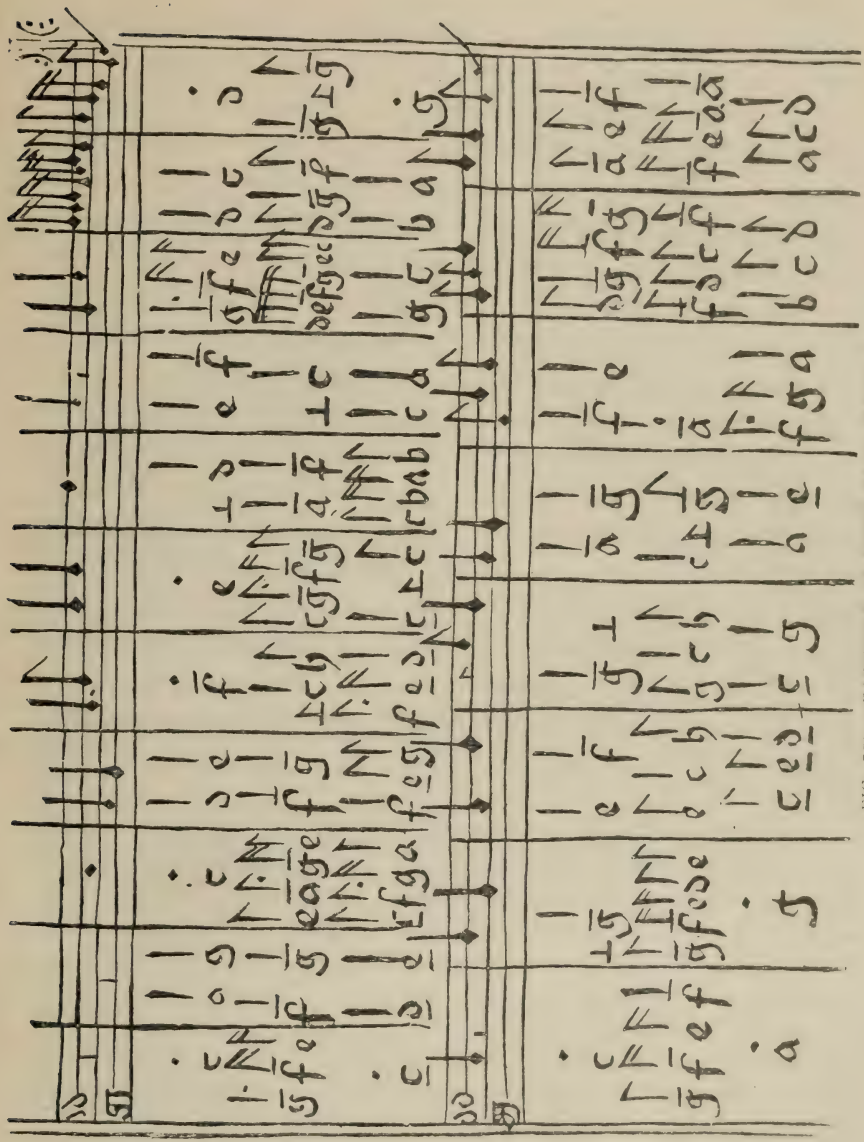


FIG. 111.—FACSIMILE OF MUSIC FROM VIRDUNG.

trouble to old people, to sick folk, and to the devout who have to read, to study, and to pray.

The next book on instruments is *Musica instrumentalis deudsch,* by Martin Agricola. It is a very curious little volume, similar in many respects to Virdung, and was printed at Wittemberg by Georg Rhaw in 1529. To this succeeded (in 1536) the *Musurgia seu praxis Musicæ* by Ottomar Luscinius; but this is not an important publication, being practically only a Latin version of Virdung's book and containing the same illustrations.[1]

Early in the next century (the seventeenth) appeared the *Syntagma Musicum* by Michael Prætorius, a large work in three volumes, the author not having lived long enough to write the fourth tome which formed part of his original design. Its most interesting portion is to be found in the second part of Volume II., dated 1620, wherein are given descriptions of musical instruments accompanied by very elaborate woodcuts. By this time great developments had taken place; for instance, in this volume will be found an organ of forty stops, having

[1] The diagram opposite is the first of a set of three intended to show the learner the notation and fingering for the series of Flutes of the period (Recorders). It is interesting as exhibiting the German letter notation of the scale, and is written on a portion of the great stave. At the lower part is seen the large German-text letters, the G being represented by the old Greek *gamma,* and the B by the sign of the natural; in the octave above appear the Latin capitals, and in the octave over this small letters are used. At the bottom of the diagram is a flute clasped by the hands of a performer and having figures against the holes; these repeated on the top portion of Fig. 112 indicate which holes are to be closed in order to produce the notes required.

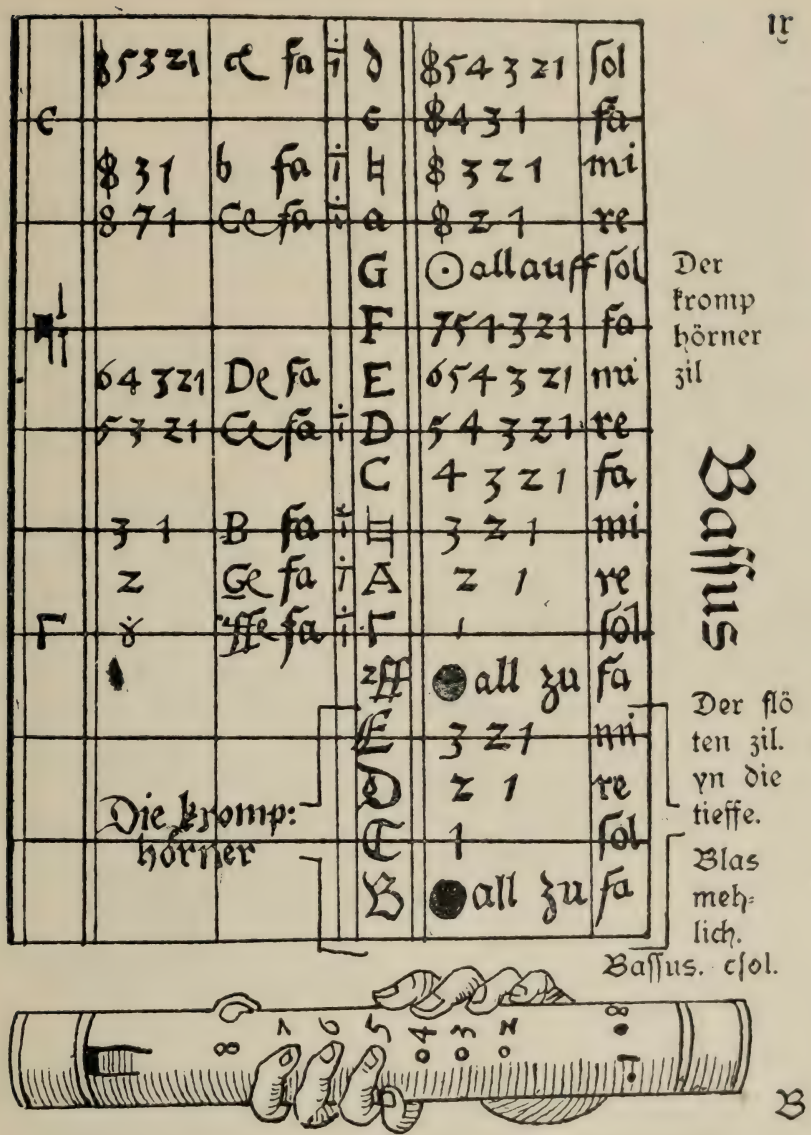


FIG. 112.—RECORDER NOTATION AND FINGERING FROM AGRICOLA.

three rows of keys and a pedal-board; an instrument of the clavier order, in appearance like a grand pianoforte; a five-stringed double-bass; and many other instruments which in a slightly varied form are in use to this day. These four books—all of which were shown in the Exhibition—complete the general history of musical instruments to this date (1620), and not many more works on this special subject were issued until comparatively recent times.

Type was not much used in the production of the early treatises and books on musical instruments, the musical examples being nearly always printed from engraved wood-blocks.

The practical development of type music-printing had to await the advent of Ottaviano Petrucci, who began to issue musical publications in 1501. For many years he was looked upon as the inventor of music printing from movable type. This was, of course, not the case, as movable types were used for the music in liturgical works twenty years before Petrucci's time. To him, however, must be awarded the credit of bringing music printing to perfection, and he has the further distinction of having been the first person to devote himself chiefly, if not entirely, to music printing and publishing. The form of notation adopted by him remained in use for at least two hundred years, and was probably designed for him or by him.

All Petrucci's work is printed at two distinct impressions, the staff lines and the notes each separately; and the result came very near perfection. Many printers

followed and imitated him; but the double impression was after a few years given up in favour of a single impression, no doubt for economical reasons. It is strange that the inventor of the single-impression process remains almost unknown; he must have created a sensation among the music-printers of his time.

In Grove's *Dictionary* (article "Music Printing") it is stated that Fournier (*Traité historique et critique sur l'origine et les progrès des caractères de Jonte pour l'impression de la musique,* Berne, 1765) says that the discovery of the method of printing music from type at one impression was made by Pierre Haultin in about 1525, and that this method was first successfully used by Pierre Attaignant, the well-known printer in Paris.

Petrucci, who printed the compositions of Agricola, Isaac, Josquin, Okeghem, De la Rue, Tinctoris, Gombert, and many others, worked from 1501 to 1523. Nearly all his publications were issued in separate voice parts, a custom continued by his successors for many years and with great success, in Italy, France, Germany, and England.

In the Netherlands, which produced so many of the best-known composers of the fifteenth and sixteenth centuries, music-printing was not attempted until the year 1539, when the first publication containing music, a selection of Psalms with tunes, was issued by Symon Cock at Antwerp. A second and more complete edition of this book, published by the same printer in 1540, was included in the Exhibition. The best known of the early

Netherlandish printers is Christopher Plantin, whose business premises are preserved at Antwerp in the form of a museum. He issued a great number of musical works, many of them in a very magnificent style; his finest specimen is probably a collection of Masses, composed by Georg de la Hèle, and printed in 1578. In connection with this publication there is preserved, in the Plantin Museum, the contract made between composer and publisher respecting the issue of these Masses. This goes to prove that composers even in those early days had some little difficulty in getting their works published, and it would appear that they had to agree to terms suggested by the publisher. The particular contract reads as follows:—

"I, the undersigned, agree and confess to have made the following agreement with Christopher Plantin, printer to the King. That is to say that I promise when the printing is achieved of my book of Masses which I have delivered to print, to the said Plantin, to purchase forty copies at the price the said Plantin charges the booksellers, he allowing me a further rebate on the said price—viz., any gratuity which it pleases him to grant me, and the said Plantin is to deliver to me the said copies in half-dozens at a time, and immediately I have distributed the said half-dozen copies received, I shall pay the amount due before I shall receive more copies, promising to take the said forty copies and to pay for them before the term of one year counting from the date of this agreement—the whole without deceit and bad faith made at Antwerp, this 21st day of August, 1578.

(Signed) GEORG DE LA HÈLE."

Hundreds of vocal works, both for the use of the Church and for social enjoyment in the home, were written and printed during the latter half of the sixteenth century. To this period we owe Tallis, Byrde, and many more composers of sacred music and madrigals, both English and foreign.

In England the earliest printed example of secular music is a collection of twenty English songs, of which, unfortunately, only some fragments are known. These existing pages are beautifully printed on the Petrucci plan by Wynkyn de Worde in 1530. In the same printer's edition of Ranulph Higden's *Polychronicon* (issued in 1495) is to be found the earliest specimen of musical notation produced in England. This consists, however, of only a few notes made by the compositor from pieces of metal and rule which he found in the printing works. Thus, Wynkyn de Worde, Caxton's apprentice and successor, became the first music printer in England. Moreover, all unconsciously he produced what was practically an example of printing from type at one impression twenty-five years before the system was really invented.

When we come to the last quarter of the sixteenth century we find England issuing music in quantities which equalled the amount of work put forth in any of the Continental countries, and the quality of the music was then and still remains second to none. The collection of madrigals and similar works printed in England at this date shown in the Exhibition approached very near completeness, and was certainly

much larger than any collection brought together on any previous occasion. The first English publication devoted exclusively to madrigals is Nicholas Yonge's *Musica Transalpina,* issued in 1588. In 1590 Thomas Watson edited another collection of Italian madrigals, in which were inserted "two excellent madrigalls of Master William Byrde's, composed after the Italian vaine, at the request of the sayd Thomas Watson."[1] It is strange that Byrde, although he wrote two madrigals for this collection, should have set the same words in each case —in the first instance for four voices, and in the second for six voices. Previously to this there had been published *Songes of three, fower, and five Voyces*, by Thomas Whythorne, 1571; and *Psalmes, Sonets, and Songs of Sadnes and Pietie,* by William Byrde, 1588. In this collection the "sonets and pastoralles" are clearly madrigals,[2] although the word "madrigal" appears to have been used for the first time in *Musica Transalpina,* which was published a few months later in the same year, 1588.

That it is a good and delightful thing to sing has always been admitted, and many reasons are given in support thereof, including the good effect upon the health and strength of those who sing. Modern teachers and writers make these statements thinking that they are more or less new, but if we look

[1] Byrde's two settings of the madrigal "This Sweet and Merry Month of May," first published by Thomas Watson in 1590, were then sung.

[2] This word was used in connection with poetry by Shakespeare and Marlowe about the end of the sixteenth century, and by Robert Greene in 1589. It may have come from Italy in 1588, but more probably it was known in England previous to this date.

at Byrde's *Psalms and Sonets* of the year 1588, we find that the master there gives the following "Reasons briefely set downe by th' author, to perswade every one to learne to sing":—

"1st. It is a knowledge easely taught, and quickly learned, where there is a good Master, and an apt Scholler.

"2nd. The exercise of singing is delightfull to Nature, and good to preserve the health of Man.

"3rd. It doth strengthen all parts of the brest, and doth open the pipes.

"4th. It is a singular good remedie for a stutting and stamering in the speech.

"5th. It is the best meanes to procure a perfect pronounciation, and to make a good Orator.

"6th. It is the onely way to know where Nature hath bestowed the benefit of a good voyce: which guift is so rare, as there is not one among a thousand, that hath it: and in many that excellent guift is lost, because they want art to expresse Nature.

"7th. There is not any Musicke of Instruments whatsoever, comparable to that which is made of the voyces of Men, where the voyces are good, and the same well sorted and ordered.

"8th. The better the voyce is, the meeter it is to honour and serve God there-with: and the voyce of man is chiefely to bee imployed to that ende.

Omnis spiritus laudet Dominum.

Since singing is so good a thing,
I wish all men would learne to sing.'

English Music

Music in connection with stage performances existed in the fifteenth century, and long before; and there are a few early printed examples, but it remained for Italy to produce a work which became the precursor of all modern opera. This is *Le Musiche sopra L'Euridice,* by Jacopo Peri, who describes himself as a Florentine noble; the words being written by Signor Ottavio Rinuccini. Printed in 1600, the work was performed in the same year during the rejoicings in connection with the marriage of Marie de Medici with Henri IV. of France.

Dr. Burney says that the recitative (which was the real novelty invented by Peri, or Cavaliere, who is said to have composed the first oratorio about the same time) "seems to have been not only the model of subsequent composers of early Italian operas, but of the French operas of Lulli."

This invention by these two Italian composers has had far-reaching results, their method of declamation being employed down to the present day. Cavaliere's oratorio *Dell' Anima e del Corpo* was performed on a stage very much in the same way as Peri's operas *Dafne* and *Eurydice. Dafne* was produced two or three years before *Eurydice,* but no copy of the music has come down to us, although a copy of the libretto was shown in the Exhibition. Unfortunately, Cavaliere's oratorio is similarly circumstanced, no copy of any kind being known to exist. The orchestra in the case of both the operas and the oratorio seems to have consisted only of a lyre, a harpsichord, a guitar, and

¶Reaſons briefely ſet downe by th'author, to perſwade euery one to learne to ſing.

FIrſt, it is a knowledge eaſely taught, and quickly learned, where there is a good Maſter, and an apt Scholler.

2 The exercise of ſinging is delightfull to Nature, & good to preſerue the health of Man.

3 It doth ſtrengthen all parts of the breſt, & doth open the pipes.

4 It is a ſingular good remedie for a ſtutting and ſtamering in the ſpeech.

5 It is the beſt meanes to procure a perfect pronounciation, & to make a good Orator.

6 It is the onely way to know where Nature hath beſtowed the benefit of a good voyce: which guift is ſo rare, as there is not one among a thouſand, that hath it: and in many, that excellent guift is loſt becauſe they want art to expreſſe Nature.

7 There is not any Muſicke of Inſtruments whatſoeuer, comparable to that which is made of the voyces of Men, where the voyces are good, and the ſame well ſorted and ordered.

8 The better the voyce is, the meeter it is to honour and ſerue God there-with: and the voyce of man is chiefely to bee imployed to that ende.

Omnis ſpiritus Laudet Dominum.

Since ſinging is ſo good a thing,
I wiſh all men would learne to ſing.

FIG. 113.—PAGE FROM BYRDE'S "PSALMS AND SONETS."

two or three flutes; all these instruments being played behind the scenes. In *Eurydice* several of the principal characters have long arias to sing, and there is a number of short choruses in four and five parts.

The development of the opera was carried on in Italy by Monteverde, Alessandro Scarlatti, and many lesser known composers; in France, by Lulli; in England, by Purcell; and from them to the present time by masters whose names are universally known.

The two great Italian composers who had the largest influence on the progress of Italian Opera in the seventeenth century were Monteverde and Scarlatti. In Grove's *Dictionary of Music and Musicians,* Monteverde is described as the originator of the modern style of composition. He declined to be bound by the rules of the old text-books and became the inventor of a system of harmony which formed the foundation of that in use at the present day. His greatest opera, *Orfeo*—and he was much greater in dramatic music than in any other—was printed in 1609. For the performance of this work an orchestra of thirty-six instruments was employed, an extraordinary number for that early date. A very important and highly interesting feature of this opera is the instrumental prelude, formed from beginning to end upon one single chord, with one bass note sustained throughout.

Monteverde died in 1643. Scarlatti, who was born some few years later, became distinguished as a musician, and continued the development of the opera. He was a most prolific composer, as he is said to have

written one hundred and fifteen operas, two hundred masses, and several hundreds of secular cantatas. Alessandro Scarlatti was followed by his son Domenico, and his grandson Giuseppe, all famous musicians.[1]

Modern printed music is produced almost entirely by two processes: (1) from type, one of the oldest if not the oldest process of all, and (2) from engraved, or rather, stamped metal plates. Type music-printing has been brought to its greatest perfection in England—a perfection to a very large extent due to the exertions of the late Joseph Alfred Novello, who became a music-printer in the year 1844.

Germany, however, for many years took the lead in music engraving, or stamping on metal plates. The art of actual engraving on metal came originally from Italy, where it would appear to have been invented, or at least first used, by Simon Verovio, at Rome, in or about the year 1586. The earliest example in the Exhibition was a copy of Claudio Merulo's *Tocate d'Intavolatura d'Organo,* published by the same Verovio at Rome in 1597. A specimen of actual engraving on copper-plate, it is, as is the case with all early printing, an imitation of the handwriting of the time. The first book produced by this method here in England is the *Parthenia,* the first music for the virginals printed in this country. It contains a number

[1] "Nobil alma," a song from the opera *L'Olimpia Vendicante*, by Alessandro Scarlatti, was here sung from a MS. copy of the period (kindly lent by Mr. F. G. Edwards) by Mr. William Fell, and accompanied on the harpsichord by Mr. Norman Cummings.

of pieces by William Byrde, Dr. John Bull, and Orlando Gibbons, and was published in 1611.

Parthenia was soon followed by a number of publications produced by this method—amongst others, the works of Christopher Simpson, Thomas Salmon, Matthew Locke, Henry Purcell, and Handel.

Mr. Norman Cummings here played on the harpsichord a selection of pieces from publications printed from engraved plates, viz.:—

PAVANA—"The Earle of Salisbury."
From *Parthenia* (London, 1611) ... ... *Byrde*

CAPRICCIO DEL SOGGETTO.
From *Toccate e partite d'intavolatura di Cimbalo* (Rome, 1615) ... ... *Frescobaldi*

SUITE DE PIÉCES.
From *Lessons for the Harpsichord or Spinnet* (London, 1698) ... ... *Lully*

PRELUDE AND IRISH AIR (London, 1696) ... ... *Purcell*

The singing of "The Waits," or "Song of the Waits," by Saville, first published in 1667, followed.

THE MUSIC OF THE COUNTRY-SIDE.

By SIR ERNEST CLARKE, M.A., F.S.A.

Programme of the Music.

1. Pianoforte Solo ... ... "Staines Morris Tune"
From Playford's *English Dancing Master* (1651).
Miss Adela Verne.

2. Air ... ... "The Agincourt Song"
From the *Pepysian MS.* at Magdalen Coll., Cambridge.
Mr. C. A. Lidgey.

3. Song ... ... "Now is the Month of Maying"
A Roundelay (*C. A. Lidgey*).
Mr. Frederick Keel.

4. Song ... ... "Robin, Lend to me thy Bow"
From *Pammelia* (1609).
Mrs. Harry Corbin.

5. Song ... ... "Come, Lasses and Lads"
From *Westminster Drollery*, part ii. (1672).
Miss Edith Kirkwood.

6. Whistling Solo ... "Nymphs and Shepherds" (*Henry Purcell*)
Mr. Charles Capper.

7. Song ... ... "The Oxen Ploughing"
(West-country Folk-song.)
Mr. Frederick Keel.

8. Pianoforte Solo ... "The Carman's Whistle" (*Wm. Byrde*)
Miss ADELA VERNE.

9. Song ... ... "Phillida Flouts Me"
From the *Crown Garland of Golden Roses* (1612).
Mr. FREDERICK KEEL.

10. Song ... ... "Good-morrow, Gossip Joan"
From D'Urfey's *Pills to Purge Melancholy.*
Mrs. HARRY CORBIN.

11. Airs ... ... (*a*) "The Country Garden"
From Playford's *Dancing Master.*
(*b*) "The Vicar of Bray"
Mr. C. A. LIDGEY.

12. Air ... ... "The Country Lass"
Mr. C. A. LIDGEY.

13. Song ... ... "Sally in our Alley"
(Henry Carey's original version.)
Miss EDITH KIRKWOOD.

14. Airs ... ... (*a*) "Will he not Come again?"
(*b*) "The Merry Milkmaids in Green"
Mr. C. A. LIDGEY.

15. Dance Tune ... ... "Sellinger's Round" (*Wm. Byrde*)
Miss ADELA VERNE.

16. Song ... ... "In Praise of a Dairy"
From D'Urfey's *Pills to Purge Melancholy*, vol. iii.
Mrs. HARRY CORBIN.

17. Dance Tune ... ... "The Cushion Dance"
Mr. C. A. LIDGEY.

18. Solos ... ... (*a*) *Piccolo*—"Thomas, you Cannot"
(*b*) *Recorder*—"John, Come Kiss Me now"
Mr. JOHN FINN.

Music of the Country-side

19. Dances ... . { Country Dance (1604)
Quadrille en Contre Danse (1815)
Modern "Square" (1904)

Mr. and Mrs. HARRY CORBIN.

20. Air ... . "Barley Break"

Mr. C. A. LIDGEY.

21. Air ... ... "All you that are Good Fellows"

Mr. C. A. LIDGEY.

22. Pianoforte Solo ... ... "Merrie England" (*Sullivan*)

Miss ADELA VERNE.

Accompanists to the Songs: Dr. E. MARKHAM LEE and Mr. C. A. LIDGEY.

THREE hundred years ago there flourished in this City of London a versatile knight whose official bureau was on Peter's Hill,[1] within a few hundred yards of this hall, and many of whose attributes I see reflected in our tried and indefatigable Chairman of to-day. Sir George Buck received on the 21st June 1603 the reversionary grant of the Court office of Master of the Revels. About the same date three centuries later, Sir Homewood Crawford took up the duties of chief organizer and inspirer of this Tercentenary Exhibition which he has just brought to so triumphant a conclusion. Sir George Buck wrote an Eclog, in the form of a dialogue between Damætas, a woodman, and Silenus, the prophet

[1] Peter's Hill, Doctors' Commons, no longer exists. The southern end was cut off by the formation of Queen Victoria Street; and parts of buildings in Queen Victoria Street and Knightbridge Street occupy the other portions.

of the shepherds—obviously with an intelligent anticipation of the kind of Lecture to which you are about to listen this afternoon. Like Sir Homewood Crawford, he had officially to take a prominent share in the duty of keeping London and Londoners in order and of regulating their amusements and distractions. Among the State Papers is a document signed by Buck on 6th September 1610, licensing three men to "show a strange lion brought to do strange things, as turning an ox to be roasted;" and there is also extant a licence by him to certain young players for the performances of comedies and tragedies. Which things are an allegory; but, strongly tempted as I am to point their moral and their application to the circumstances of this gathering, I must hasten on to explain the particular reason for the introduction of Sir George's name in the forefront of my Lecture of to-day.

If his treatise on the *Art of Revels*, of which no copy unfortunately now survives, had been available for my purposes, I should doubtless have "cribbed" very largely from it in the preparation of my Lecture; but there is a phrase in another of his books, happily still extant, which I am able to quote, and which I gather from the authorities on the history of the Worshipful Company of Musicians is new to them, as I hope it may be to you. As those who have attended this series of Lectures have been reminded at least once daily, our Company's charter was granted by King James I. on the 8th July 1604. It is interesting to find this fact contemporaneously recorded, in a serious work written

by a court official of the standing of Sir George Buck, of whom Camden wrote (in Latin) that he was a man of distinguished learning, who noted down many things in history and freely imparted them to others.

A most valuable mine of information is Sir George's book, *The Third Universitie of England; or, a Treatise of all the Colledges, Avncient Schools of Priviledge, and of Hovses of Learning and Liberall Arts, within and about the most famovs Cittie of London.* In Chapter XXXVIII. of this book, when treating of poets and musicians, he says of the latter:—

"Here bee also [in this Cittie] the best Musitians of this kingdome, and equall to any in Europe for their skill eyther in composing, and setting, or in singing, or for playing upon any kinde of musicall instruments. The musitians have obtayned of the King our soveraygne Lord, Letters pattents for a Society and corporation."[1]

And he goes on to give a full description of the Company's arms, exactly as they are now figured in our official documents.

It is our Company's object to restore to England that equality with other nations for the skill of its musicians "eyther in composing, and setting, or in singing, or for playing upon any kinde of musicall instruments"; and the success of this Exhibition and of this series of Lectures will, I hope, convince Sir Homewood Crawford, our modern Sir George Buck, that in putting his hand to this great work, he has assisted very importantly to

[1] *Stowe's Chronicle*, by Edm. Howes, p. 1082 of Edition of 1631.

make the words of his prototype of three hundred years ago applicable to the present day.

I was asked the other day, whilst attending an earlier Lecture of this series, in what manner I intended to treat "The Music of the Country-side," whether by instruments, or by periods, or by nationalities, or what not. My reply was that I was an expert in none of these things, or indeed in anything musical; and that I could only deal with the subject in the way that it appealed to me as a person country-born myself, and with an abiding delight in rural songs and melodies. Let me say frankly, therefore, by way of a start, that no one will be musically instructed by what he or she may hear this afternoon; and that all I can attempt to do will be to reproduce for your entertainment some of the gaiety and unaffected jollity which characterized our country rustics in the days when James I. was king.

Everybody knows that the great festival of the country-side used in days of yore to be MAY DAY, when the return of spring was celebrated with songs and games and dances round the maypole both by the rustics themselves, and by the more professional Morris dancers, with their bells and hobby-horses, pipes and tabors.

Now, one of the greatest of the treasures that have been confided to the care of the Organizing Committee of this wonderful Exhibition is the manuscript *Lute Book* of William Ballet, lent to us by Trinity College, Dublin. That book contains a melody peculiarly appropriate to the festival to which I desire to invite your special

attention this afternoon — namely, the well-known "Staines Morris" tune, which, like other old English airs such as "Green Sleeves" and "Turkeyloney," owes its earliest preservation to the care of this old Elizabethan lutenist.

The "Staines Morris" tune appeared for the first time in print in the first edition (1651) of "honest John Playford's" *English Dancing Master,* and it mainly owes its present-day popularity to the use made of it by the late Sir George Macfarren in his well-known cantata, *May Day.* Is it not a striking illustration of the extraordinary interest of the Exhibition that you can see—if you are interested in the history of the "Staines Morris" tune — the original *Lute Book* of William Ballet (No. 384), the very rare first (or 1651) edition of Playford's *Dancing Master* (No. 1815), and the original manuscript score of Macfarren's *May Day* (No. 419)?[1]

The question of the origin of the celebration of May Day is one of extreme interest to the antiquary and the folklorist, but we cannot stop to discuss it now. Suffice it to say that there was a festival of the Greeks called Thesmophoria which has much in common with our mediæval May Day feast in this country. It also has a likeness to the Roman Floralia and Lupercalia, the latter of which was connected with the worship of a local god of the Palatine City called Inuus, and *not,* as a recent examinee stated with a

[1] Miss Adela Verne here played on the pianoforte the "Staines Morris" tune, with its imitations of the tabor and the pipe.

pardonable confusion of ideas, a festival held in honour of the she-wolf that suckled Romeo and Juliet.

The room in which we are assembled to-day is, I understand, designated as the Court Dining Room. In it, therefore, it is not unreasonable to assume that "the voice of the turtle" has often been "heard in the land"; and now, in the words of the wise man, "the time of the singing of birds is come." Allusions to the

FIG. 114.—THE KING AND QUEEN OF THE MAY.
(Woodcut by Charles Nesbit, 1813.)

joy at the return of May, with its flowers, foliage, and songs of birds, are very frequently to be met with in mediæval poetry, and I had marked down to recite, if there had been time, passages on this subject from the *Romance of Merlin*, Chaucer's "Knight's Tale," and Sir Thomas Malory's *Morte d'Arthur*. It was not, however, only in fiction that kings and queens rode forth to do what Chaucer calls "their observance to May."

Music of the Country-side

In 1516, King Henry VIII. and his queen went a-maying at Shooter's Hill accompanied by many lords and ladies, and Hall has left us a very interesting description of it. The essence of the entertainment provided for the king by the officers of his Guards, who to the number of two hundred had disguised themselves as outlaws, was a display of archery: as to which the observation may be permitted that for centuries all our chief battles (Hastings, the Battle of the Standard, and Creçy—to mention no others) were won by the prowess of our English archers, recruited of course from the country-side. The archers had an even greater triumph at Agincourt, and there was a song composed in honour of Henry V. on his victorious return from this campaign, the words and music of which it was known, from Burney's *History of Music* (vol. ii. 383) and Stafford Smith's *Collections of Ancient English Songs* (1779), were in the Pepysian Library at Magdalen College, Cambridge, but which Mr. J. A. Fuller-Maitland announced in his recently published *English Carols of the Fifteenth Century* were "no longer to be found in the Library." The Magdalen authorities could not unearth the document, and were particularly miserable thereat, as their continued retention of the Pepysian Library was—in view of the provisions of Pepys's will—endangered if they lost books or documents from it.

Now, it so happened that when I was at Cambridge, going, for the purposes of this Lecture, through the five volumes of Ballads that are amongst the most interesting of the treasures of the Pepysian Library, Mr. Fuller-

Maitland was there also, and was looking over my shoulder as I was examining the volumes. Suddenly he stopped my hand, and lo! amongst the paper broadsides was found the missing piece of vellum with the words and music, in the old notation, of the "Song on the Battle of Agincourt."

Mr. Fuller-Maitland (himself a member of Trinity College, which had been appointed by Pepys's will as what he called "a check" upon Magdalen's administration of the Library) announced this *trouvaille* with mixed feelings to the Master of Magdalen, from whose mind it doubtless removed a heavy, if latent, anxiety. I think, therefore, that, under the special circumstances, you will excuse me if I "spatchcock" into my Lecture this old-world song or hymn of the fifteenth century, which has for title "Deo Gratias Anglia, reddo pro Victoria," and the first of the six verses of which runs—

> "Our king came forth from Normandy,
> With grace and might of chivalry;
> There God for him wrought marvellously,
> Wherefore England may call and cry
> Deo Gratia."[1]

It is hardly necessary now to argue the question as to the popularity of May Day as a rural festival in our own land. As Milton says,

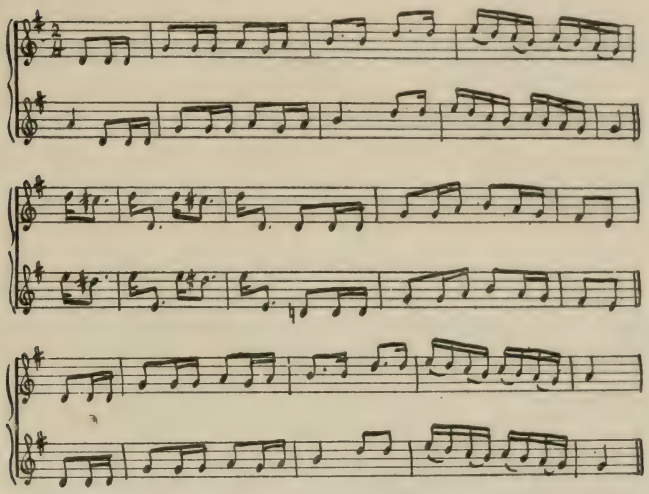
> "Hail, bounteous May, that doth inspire
> Mirth and youth and warm desire."

---

[1] Here Mr. Lidgey played the "Song of Agincourt."

Music of the Country-side

"JOAN TO THE MAYPOLE."



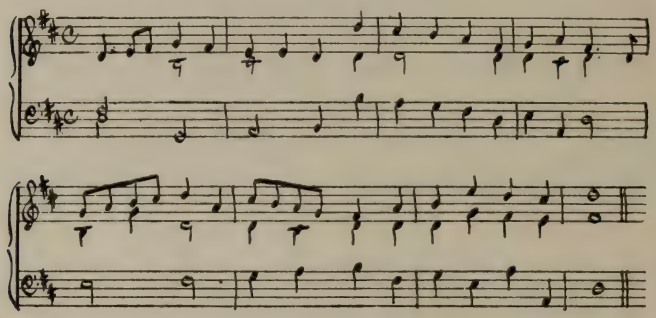
From the very earliest times the return of the spring has been celebrated with some kind of rejoicing, varying according to the temperament of the people and the progress of civilization. May Day has inspired the muse of countless poets, from Chaucer to Tennyson, and to it countless musicians have tuned their lyre, from Walter Odington in 1250 to my talented friend Mr. Lidgey.[1]

The chief of the band of officers who provided the day's amusement for King Henry VIII. and his court when they went to Shooter's Hill on May Day, 1516, personated Robin Hood, and we can hardly proceed further

[1] Mr. Lidgey's Roundelay, to words from Morley's *First Booke of Ballets*, 1595, was here sung by Mr. Frederick Keel.

without referring for a moment to this rural hero, who is inseparably connected with May Day. As an old proverb has it, "The first of May is Robin Hood's Day." Endless songs and ballads are extant concerning him and his partner Maid Marian, and I must refer the curious to Ritson's and Gutch's interesting collections on this fascinating subject. I desire, however, at

"ROBIN, LEND TO ME THY BOW."



this stage, as we are talking of Robin Hood and archery, to introduce a charming song, of which I am myself very fond, and which appears in a play entered at Stationers' Hall in 1568-69. It is entitled "Robin, Lend to me thy Bow."[1]

Our interest, however, lies not so much with the revels of the great ones of the earth as with the rural junketings of the common people on this their great annual holiday. The outward and visible sign of the festival was the raising of the maypole, of which, curiously enough, we get the most complete account

[1] This was sung by Mrs. Corbin.

from the fierce denunciation of that early Puritan, Philip Stubbes, in his *Anatomie of Abuses,* printed in 1583.

The decoration of the maypoles with garlands is thus referred to by Herrick—

> "The maypole is up: now give me the cup,
> I'll drink to the garlands around it;
> But first unto those whose hands did compose
> The glory of flowers that crowned it."

There are many tunes extant which are in effect invitations to attend the festival. I have taken one which is called in *Westminster Drollery* the "Rural Dance about the Maypole," but which is more familiar to us as "Come, Lasses and Lads."[1]

We must now assume the crowd to be gathering round the maypole, the rustics in their best holiday attire, with the Morris dancers fancifully dressed, the hobby-horse, and the musicians with pipes and tabors. There is an embarrassing profusion of songs about May Day and the particular classes of country-folk who took part in celebrating it. Thomas Shadwell, in his play of *Don John; or, the Libertine* (the plot of which is taken from the same old Spanish drama as Mozart's *Don Giovanni*), wrote—

> "Nymphs and shepherds, come away,
> In these groves let's sport and play;
> Your flocks may now securely rove
> Whilst you express your jollity."

---

[1] Three verses of this song were here sung by Miss Edith Kirkwood.

These words were set to music by our famous composer Henry Purcell.[1]

And since we are upon the subject of whistling, I may as well deal at once with the class of rustics with

FIG. 115.—A TUDOR PLOUGHMAN WITH HIS YOKE OF OXEN.

[From the title-page of the unique copy in the Britwell Library of the First Edition of John Fitzherbert's *Boke of Husbandrie* (1523)].

whom that accomplishment is most closely identified. At the end of the eighteenth century the elder Charles

[1] Here Mr. Charles Capper whistled the tune of "Nymphs and Shepherds."

Mathews literally whistled into popularity a song written by Shield for O'Keefe's ballad opera of *The Farmer,* and beginning thus—

> "A flaxen-headed cow-boy,
> As simple as may be,
> And next a merry ploughboy,
> I whistled o'er the lea."

The two avocations of the tending of cattle and of ploughing were not so diverse as they may now appear, for the tillage of the soil was in the eighteenth century most commonly performed by oxen, and not by horses as at present. There is a very taking folk-song descriptive of oxen-ploughing, which that versatile cleric Mr. Baring-Gould recently unearthed in the West Country.[1]

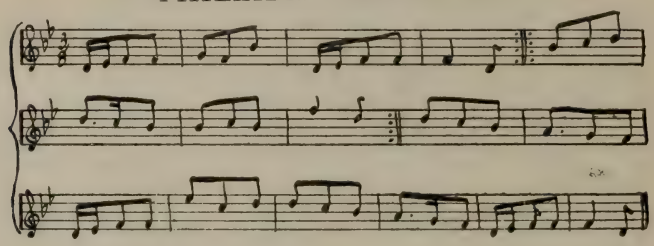
Dr. John Case, in his book on the *Praise of Music,* printed at Oxford in 1586, says: "How heartily the poorest swain doth please himself and flatter his breast with whistlings and singings. . . . Those with a light heart make their plough go lighter, and while they use the solace of their natural instruments, both quicken themselves and encourage forward their over-laboured horse."

You will remember Falstaff's description of Justice Shallow, that "he came ever in the rearward of the fashion and sang the tunes he heard the carmen whistle, and sware they were his Fancies or his Good-nights.' And Burton, in his *Anatomy of Melancholy,* observes: "A carman's whistle many times alters, revives, re-

[1] "The Oxen Ploughing" was here sung by Mr. Frederick Keel.

creates a restless patient that cannot sleep." May I therefore, by way of tonic to any jaded listener to these observations, invite his or her attention for a minute or two to a famous piece of music, written by the well-known William Byrde? This is included in the Fitzwilliam Virginal Book, the treasures of which have lately been made available to the public by the labours of Mr. Fuller-Maitland and Mr. A. Barclay Squire, and also in Lady Neville's Virginal Book (1591), which is another of the special treasures of this Exhibition. In its original form Byrde's "Carman's Whistle" has many variations and takes a longish time to perform.[1]

"PHILLIDA FLOUTS ME."



We are all familiar with the varying fortunes of the amours of Daphne and Chloe, and Corydon and Phyllis; and àpropos of the latter I should like you to hear a song called "Phillida flouts me," which was one of the ditties that Maudlin in Isaak Walton's *Compleat Angler* was ready to sing upon demand, another being "Come, Shepherds, deck your heads." This ballad has eight verses, the burden of each of which is that the

[1] Miss Adela Verne here gave the melody, and a few only of the very elaborate variations upon it.

singer cannot prevail upon Phillida to look favourably upon his suit, though he offers her all manner of delights.[1]

Something stronger than whey, which Phillida was invited "to swig until she burst," was obviously the tipple of the gossip who is the heroine of the song called "Good-morrow, Gossip Joan," from D'Urfey's *Pills to Purge Melancholy*, and introduced into the *Beggar's Opera*, which, as you may remember, was said to make "Gay [the writer] rich, and Rich [the manager] gay."[2]

The other principal section of the male devotees of the maypole we must dismiss in a few words, albeit shepherds were, even more than ploughmen, the theme of songs and ballads, to many of which a semi-classical flavour was given by reference to the rural gods and goddesses of pagan days.

A charming picture of shepherds and shepherdesses has been left us by the immortal Bard of Avon in Act iv. of the *Winter's Tale*. I fain would linger over the beautiful love scene between Florizel and Perdita, but I can only refer to it for its allusion to the flowers in our old English gardens, that are mentioned by Perdita:—

"The Marigold that goes to bed wi' the Sun,
And with him rises weeping;
"Daffodils that come before the Swallow dares,
And take the winds of March with beauty;

---

[1] Here "Phillida flouts me" was sung by Mr. Keel.

[2] Here "Good-morrow, Gossip Joan" was sung by Mrs. Corbin.

"Violets dim, but sweeter than the lids of Juno's eyes;
"Pale Primroses that die unmarried, ere they can behold
Bright Phœbus in his strength."

All these and other flowers were to be found in the "Country Garden," which is the name given to a fine melody appearing in Playford's *Dancing Master,* and in the *Quaker's Opera*, 1728.[1]

Perdita is represented by Shakespeare as a shepherdess, in which guise she is wooed by Florizel, the Prince of Bohemia. She is modest and coy, though with a certain dignity, and sings a charming song that in the Pepys's Collection (which, as I mentioned, I inspected at Cambridge a week ago) is entitled the "Country Lass."[2]

"To a dainty new note: which if you cannot hit
There's another turn which doth as well fit,
That's—the mother beguiled the daughter."

Have you identified the melody? Of course you say, "Why, certainly! 'Sally in our Alley'; a mere crib from Henry Carey, who, as everybody knows, wrote both the words and the music." True up to a point; but has Mr. Lidgey been playing Henry Carey's tune? The answer is "No, he has not;" and the history of the song is worth telling. Henry Carey, the author and composer of "Sally," wrote for it music of which he

[1] Mr. Lidgey played this in triple time, as in the later editions of the *Dancing Master*, and followed it with the air in common time. "The Country Garden" is the original air for the "Vicar of Bray."

[2] Mr. Lidgey played the air of the "Country Lass."

was so enamoured that he introduced it no less than four times into his *Musical Century*, and between 1726 and 1760 it was sung in any quantity of the ballad operas of the period. And yet at the beginning of the reign of George III. it was wholly discarded (perhaps because of the extended compass of voice it required) in favour of the old tune of the "Country Lass," with which (with certain variations that you have doubtless noticed) "Sally in our Alley" is now indissolubly linked in all our memories.[1]

But all this while we have been leaving unnoticed those for whom May Day had its greatest pleasures—without whom indeed no May Day festival was complete—the milkmaids. As an old song has it—

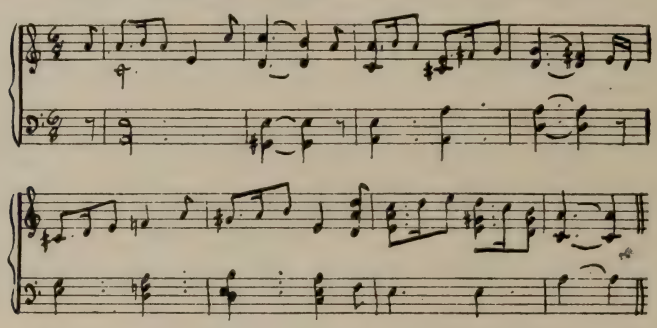
> "Upon the first of May
> With garlands fresh and gay,
> With mirth and music sweet,
> For such a season meet,
> They pass their time away."

The famous diarist, Samuel Pepys, writes under the date of May 1st, 1667: "To Westminster, in the way meeting many milkmaids with their garlands upon their pails, dancing with a fiddler before them; and saw pretty Nelly [Nell Gwynne] standing at her lodging's door in Drury Lane in her smock sleeves and bodice, looking upon me: she seemed a mighty pretty creature."

[1] As the lecturer doubted whether many had ever heard the original music written by Carey, Miss Kirkwood here rendered it.

The "Merry Milkmaids in Green" has obviously its origin in a tune traditionally connected with the last snatch sung by Ophelia before her final exit from the stage in Act iv. Scene 5 of *Hamlet.* The poor, mad girl sings, "And will he not come again?"[1]

"THE MERRY MILKMAIDS IN GREEN."



The villagers always chose from amongst them a king and queen of the May, who ruled the sports, and who sat in a garlanded arbour. Says Edmund Spenser in his *Shepherd's Calendar,* "And home they bringen, in a royall throne, crowned as king: and his queen attone was Lady Flora, on whom did attend a faire flock of faeries, and a fresh band of lovely nymphs." William Browne, in his *Britannia's Pastorals* (1625), observes—

> "I have seen the Lady of the May
> Set in an arbour on a holy day,
> Built by the Maypole, where the jocund swains
> Dance to the maidens to the Bagpipe's strains."

[1] Here Mr. Lidgey rendered Ophelia's lament, followed by the "Merry Milkmaids in Green."

But we must not keep the impatient rustics from their dancing. As to this, it is apparent from one of the verses of the song, "Come, lasses and lads," that there was a slight difference of opinion between Hall and Mall on the one hand and Noll and Doll on the other as to the particular tune with which the dancing should begin. The former pair were in favour of "leading up" with "Packington's Pound," but Noll and Doll preferred "Sellinger's Round."

Sir John Hawkins considered this (otherwise called "The Beginning of the World") to be the oldest country dance tune now extant, though this is doubtful. It is to be found in the Fitzwilliam and Lady Neville's Virginal Books; and so early as 1593, in "Bacchus' Bountie" it is thus referred to—

> "While thus they tippled,
> The Fiddler he fiddled,
> And the pots danced for joy the old hop-about commonly called Sellinger's Round."

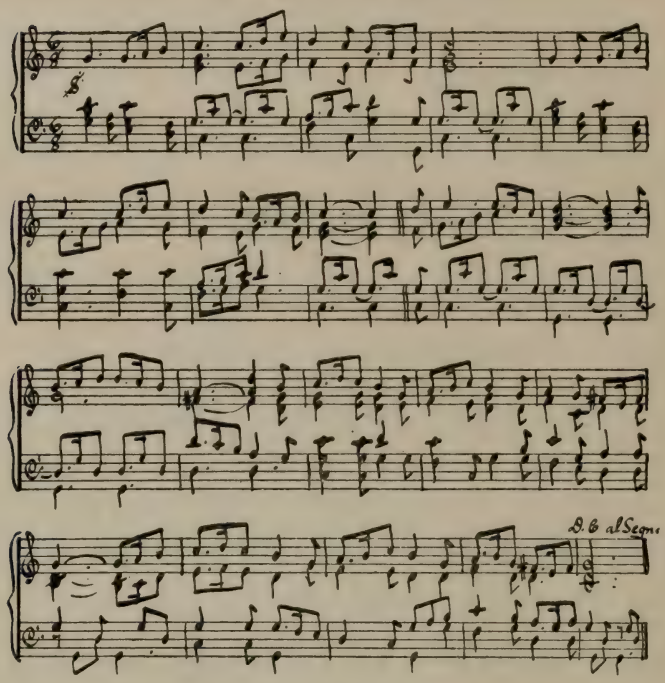
The dance was extremely popular; and you may be interested in learning how it was to be performed, as given in the *Dancing Master* of 1670:—

> "Take hands and go round twice: back again, all set and turn sides: that again. Lead all in a double forward and back: that again. Two single and a double back, set and turn single: that again. Sides all: that again. Arms all: that again. As before, as before."

"Sellinger's Round" will be played as a specimen of old harmony, exactly as it was arranged by William

Byrde in the ancient Virginal Book, traditionally called Queen Elizabeth's, and now at the Fitzwilliam Museum, Cambridge.[1] As the virginals, like the harpsichord, only required the wires twitted with a quill, and

SELLINGER'S ROUND; OR, "THE BEGINNING OF THE WORLD."

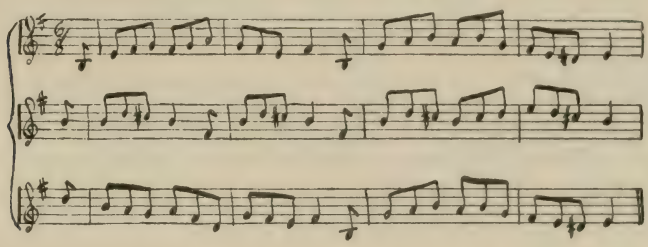


the instrument could not therefore sustain the tone, you will note how Byrde has filled up the harmony by an inner part, that seems intended to imitate the prancing of the hobby-horse.

[1] Here Miss Adela Verne played "Sellinger's Round."

We can hardly proceed further without taking note of the desire of Hall and Mall in "Come, lasses and lads" to show their agility round the maypole in "Packington's Pound," and as this tune appears in the Fitzwilliam Virginal Book and in any number of other collections, it claims our attention for a moment or two. It probably took its name from Sir John Packington, commonly called "lusty Packington," the same who wagered that he would swim from Whitehall Stairs to Greenwich for the sum of £3000, "but the good Queen Elizabeth, who had a particular tenderness for handsome fellows, would

PACKINGTON'S POUND.



not permit Sir John to run the hazard of the trial." The songs written to this tune are as the sands of the sea in number. In one book alone, *The Choice Collection of One Hundred and Eighty Loyal Songs* (1625), there are no fewer than thirteen. Volume III. of Tom D'Urfey's *Pills to Purge Melancholy* contains two songs to the tune, one called "Blanket Fair," the other with the alluring title of "In Praise of the Dairy-maid, with a lick at the Cream Pot, or the Fading Rose."[1]

[1] Here Mrs. Corbin sang two of the fifteen verses of "In Praise of a Dairy."

Another favourite dance was the Cushion Dance. In the *Dancing Master* for 1686, there is a highly elaborate description of how to perform this, but perhaps the most interesting part of the description is the note—

"The women are kissed by all the men in the ring at their coming and going out, and likewise the men by all the women."

This agreeable pastime no doubt tended to popularize the dance.[1]

To our present-day ideas, the old-world custom of apparently promiscuous osculation seems a little odd; but it must be remembered that until the Puritans gained the upper hand, the practice of kissing was universal, and (at least, for two centuries before) peculiarly English. It was not only customary to salute a partner at the commencement and end of a dance (and there were many dances in which there was much more kissing), but also on first meeting a fair friend in the morning, or on taking leave of her.

It may readily be believed that the green-eyed monster was not absent during these May-day festivities, especially at the stage when the kissing came in. Robert Herrick was rather an expert in these matters; and in his *Hesperides,* in which he says "I sing of Maypoles, Hock-carts, Wassails, Wakes," he has somewhat more to tell us about kissing than we should expect from a clergyman of the present day.

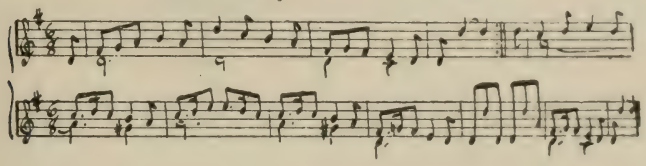
In his charming invocation to Corinna to go a-maying, Herrick says—

[1] Here Mr. Lidgey played the Cushion Dance

"And some have wept and wooed and plighted troth,
And chose their Priest ere we can cast off sloth;
Many a glance, too, has been sent
From out the eye, Love's firmament."

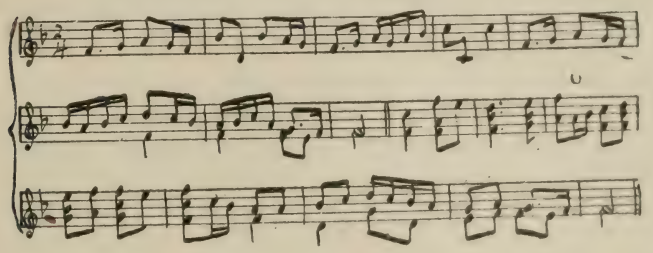
References to this custom of kissing might be multiplied to any extent; but I must not allow my fancy to

"THOMAS, YOU CANNOT."



wander this afternoon in those pleasant groves, and must content myself with the observation that it is abundantly clear from the references in literature to the subject that the custom was peculiarly an English one, and that it was not looked upon with disfavour by the ladies of other countries.

"JOHN, COME KISS ME NOW."



These things being so, we should naturally expect to

find many tunes the titles or melodies of which have some relation to this fascinating pastime.[1]

Before, however, finally quitting the subject of these country dances, I am sure you will sympathize with my patriotic anxiety to repel the assertion which has been made in various influential quarters that our country dance is an importation from abroad. Instead of my setting out the actual dry facts of the matter, you may prefer on the present occasion to have a pictorial illustration of the history of the country dance.[2]

Our country dances found their way over to France—perhaps because our Gallic neighbours found the kissing in them to their liking; and a *contre danse* introduced into a ballet performed in Paris in 1745 was so huge a success, that it was at once universally adopted. Our friends across the Channel added from time to time a variety of features to them, and eventually the "Quadrille en Contre Danse" was evolved, with five figures—Le Pantalon, L'Eté, La Poule (in which the clucking of a hen had to be imitated), La Tenise, and La Finale. In the year of Waterloo, Lady Jersey, then the acknowledged leader of fashion at Almacks, resolved upon the bold experiment of introducing the quadrille from

[1] Here Mr. Finn played on the piccolo and recorder respectively two of such tunes, one symbolical of the apparent reluctance of the fair sex to permit a kiss to be snatched, entitled, "Thomas, You Cannot," the other emblematic of the lady's more melting moments, called "John, Come Kiss Me Now."

[2] Here Mr. and Mrs. Corbin danced to the tune of "Thomas, you Cannot," a country dance as we may suppose it to have been performed three hundred years ago, in the year of grace 1604.

France, where it was so popular. Lady Jersey herself saw to the proper performance of the intricate figures and the due pacing of the manifold steps, which required as much care and attention as the Minuet de la Cour or the Gavotte.[1]

Not only did the rustics amuse themselves with dances on May Day; they also had games and "songs of shepherds and rustical roundelays," to quote the first line of a highly popular tune called "Hunting the Hare." One of the verses of this song speaks of "The lads and the lasses with scarves on their faces, so lively time passes, trip over the downs: much mirth and sport they make, playing at barley-brake," and so on.

Let us also give you from Lady Neville's Virginal Book (1591) the very attractive air called after "Barley-break," the game mentioned in the above song. Barley-break was a very favourite amusement in the country, and is mentioned by a great many of the old dramatists. There are some charming lines about it in Sir Philip Sydney's *Arcadia,* and it is described also by

[1] Here Mr. and Mrs. Corbin, to the tune of "John, Come Kiss Me Now," showed how Lady Jersey and Count Aldegarde danced the second figure of the quadrille on its first appearance at Almacks in 1815. Afterwards was reproduced the shambling, nonchalant fashion in which the old country dance—disdainfully called "a square" by twentieth-century young persons—is slouched through in London ball-rooms to-day. By way of emphasizing its venerable antiquity, it was danced to the very oldest tune of which we have any record, at least two hundred years earlier than any composition of the kind produced out of England—viz., the famous "Sumer is a-comin in," which was composed over six hundred and fifty years ago.

Sir John Suckling, besides being mentioned by Herrick, Massinger, and Dekker.[1]

The enlightened monarch to whom the Worshipful Company of Musicians owes its charter had, as you may have had, a surfeit of music in the City of London on this very day of the year nearly three centuries ago. It was on the 16th July 1607 that King James I. came to Merchant Taylor's Hall, sat through a child's recitation of seventeen verses by "rare Ben Jonson," listened to "seven singular choice musicians playing on their lutes" in seven different window-seats, and was amused by "three rare men and very skilful who were suspended in a ship which did hang aloft in the hall," and who sang to his Majesty and over the king "sonnets and loud musique." All this with much more is to be found chronicled in Dr. W. H. Cummings' erudite little book on "God save the King": in view of the traditional but probably erroneous statement that it was on the occasion of the King's visit to Merchant Taylor's Hall that the air which we now call the National Anthem was first performed by Dr. John Bull, who was present, according to the Company's records, and "did play all the dinner-time upon a very rich pair of organs."

However this may be, my personal opinion is that dwellers in the country three hundred years ago had much cause to say "God save the King": for his Majesty had sincere sympathy with them, and an ardent desire to brighten their lives. In 1618 James laid down

[1] Here Mr. Lidgey played the air called "Barley Break."

by proclamation what sports and pastimes were lawful for his people to enjoy, and they were: "Dancing, either men or women; archery for men; leaping, vaulting, or any other such harmless recreation; May-games, Whitsun-ales, Morris-dances, and other sports therewith used."

His Majesty expressed the opinion, in which I think we shall all agree with him, that "if these times be taken away from the meaner sort who labour hard all the week, they will have no recreations at all to refresh their spirits; and in place thereof it will set up filthy tipplings and drunkenness, and breed a number of idle and discontented speeches in their ale-houses."

Will any one say that in point of physical vigour and good-natured jollity the rural classes of to-day can compete with their ancestors of three hundred years ago, the "bold peasantry, their country's pride," of whom Goldsmith sang? There is an air called "Nancie" in the *Fitzwilliam Virginal Book*, which was directed to be sung to a merry carol called "All you that are Good Fellows."[1] Two lines of this song appeal to me, as I trust they may also to you—

> "I hope there is none here,
> But soon will take my part."

That is, the part of making the now grey lives of our rural classes brighter and happier, so as to stop, if possible, that disastrous exodus into the towns which

[1] The tune of this air, from which "The British Grenadiers" seems to have been taken, was here played by Mr. Lidgey.

is sapping the stamina of our race. Let it be remembered that any physical deterioration of our fighting men would be a matter of most vital importance to this Empire of ours if ever we should be engaged in a great war, and we cannot keep alight the torch of true patriotism and love of country except by a sound mind in a sound body.

To express satisfactorily in music the patriotic feelings which happily animate Britishers the whole world over, I have recourse by way of conclusion to that essentially English musician, Sir Arthur Sullivan.[1]

[1] Miss Adela Verne here played the concluding strains of Sullivan's *Merrie England* Ballet (1897), which ends with "Rule, Britannia" and "God save the King."

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